

991. Silk Textile Spanish.

VICTORIA AND ALBERT MUSEUM
DEPARTMENT OF TEXTILES

CATALOGUE OF MUHAM-
MADAN TEXTILES OF
THE MEDIEVAL PERIOD

By
A. F. KENDRICK.

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CONTENTS

	PAGE
	I
GENERAL INTRODUCTION	-
I. EGYPT	-
§1. TAPESTRY-WEAVING FROM EGYPT	-
DATED EXAMPLES	-
UNDATED EXAMPLES WITH INSCRIPTIONS	-
EXAMPLES WITHOUT INSCRIPTIONS	-
§2. EMBROIDERIES FROM EGYPT	-
§3. WOVEN SILKS FROM EGYPT	-
II. SYRIA OR EGYPT	-
III. SICILY	-
IV. SPAIN	-
V. CHINA	-
NUMERICAL INDEX I	-
NUMERICAL INDEX II	-
GENERAL INDEX	-

LIST OF PLATES

FRONTISPICE.—991. Silk Textile. Spanish.

PLATE I.—857, 865, 876. Fragments of Linen Garments with tapestry-woven ornament. From Egypt.

„ II.—860, 862, 863. Fragments of Linen Garments with tapestry-woven ornament. 873. Fragment of Silk Garment with tapestry-woven ornament. From Egypt.

„ III.—866. Tapestry-woven Band. 869. Portion of Linen Scarf with tapestry-weaving. 945. Fragment of Woven Silk. 946. Fragment of Embroidered Linen. From Egypt.

„ IV.—868, 878, 887, 906. Parts of Linen Garments with tapestry-woven ornament. From Egypt.

„ V.—872. Portion of Linen Garment with tapestry-woven band. From Egypt.

„ VI.—861, 908, 916. Parts of Linen Garments with tapestry-woven bands. 947. Fragment of an Embroidered Linen Garment. From Egypt.

„ VII.—921, 922. Tapestry-woven Bands with embroidered ends. From Egypt.

„ VIII.—949. Embroidered Linen Cushion Cover. From Egypt.

„ IX.—956. Silk Textile. From Egypt.

„ X.—959. Silk Textile. From Egypt.

„ XI.—960. Silk Textile. 963. Blue Silk Damask. From Egypt.

LIST OF PLATES

PLATE XII.—957. Drawing of Green Silk Damask. 962. Silk Textile. From Egypt.

„ XIII.—965, 966. Silk Fabrics. From Syria or Egypt.

„ XIV.—972. Silk Damask. From Syria or Egypt.

„ XV.—973. Silk and Gold Brocade. From Syria or Egypt.

„ XVI.—974, 975. Tapestry-woven Panels. Sicilian.

„ XVII.—976. Silk Textile. Sicilian.

„ XVIII.—980, 981. Drawings of Silk Textiles. Sicilian. 990. Silk Brocade. Spanish. (Owing to its shape, it has been found convenient to set this piece with the pattern lying diagonally.)

„ XIX.—987, 988, 992. Brocades in silk and gold. Spanish.

„ XX.—989. Brocade in silk and gold. Spanish.

„ XXI.—993, 995. Brocades in silk and gold. Chinese.

„ XXII.—994, 997. Brocades in silk and gold. Chinese.

„ XXIII.—998. Brocade in silk and gold. Chinese.

„ XXIV.—999. Brocade in silk and gold. Chinese.

PREFATORY NOTE

THE Museum owes a great debt to Mr. Rhuvon Guest, who for many years has generously undertaken to translate the Arabic inscriptions on textiles acquired from time to time. Some of the results of his labours are incorporated in this Catalogue.

CECIL SMITH.

VICTORIA AND ALBERT MUSEUM.
MAY, 1924.

NOTE

THIS Catalogue is in continuation of the three volumes devoted to the stuffs from Egyptian burying-grounds. Most of the textiles described here are from the same sources, but with the advent of the Arabic period the textiles from Egypt lose their unique character, and examples from other parts of the Muhammadan world are therefore included, to facilitate comparison. Only those who during a period of more than twenty years have watched Mr. Guest's work on the inscriptions can realise the true nature of his self-imposed task. The abbreviated forms and the arbitrary distribution of the letters found on so many of the stuffs have rendered his work incomparably more arduous and skilful than that of mere translation.

My colleagues in the Department of Textiles have rendered useful help in the preparation of this Catalogue.

A. F. KENDRICK.

DEPARTMENT OF TEXTILES.
MAY, 1924.

GENERAL INTRODUCTION

IN the classification of medieval textiles it is essential always to bear in mind that the East is the native home of fine pattern weaving. The richest woven fabrics seen in Western Europe in medieval days were brought from the East, and European designs for textiles are strongly affected by these stuffs. It is well known that simulated Arabic characters were extensively employed besides other motives of Oriental origin, in Italian stuffs of the later Middle Ages, and earlier stuffs probably felt this influence more forcibly still, but where we find Arabic characters intended to convey some definite meaning, we must attribute the work to an Oriental craftsman. The stuffs described in this catalogue, whether woven in Asia, Africa or Europe, may fairly safely be regarded as the work of weavers of non-European races. Though the area involved is wide, embracing the greater part of the medieval world, they all have one feature in common—that they were intended for Muhammadan use. The problem of classification is not without its difficulties, which are well exemplified by a comparison of two famous silk weavings of the 10th century—that found in the tomb of Charlemagne at Aachen, and that brought to light in 1920 when the relics of St Josse were translated at Saint Josse, Pas de Calais¹. Both have a pattern of elephants, and there are many points of similarity. The former has an inwoven inscription in Greek, connecting it with the Byzantine group, and the other has a Kufic inscription associating the stuff with Khorassan or Transoxiana.

The question of the beginnings of Muhammadan textile art is involved in the larger one of the origin of Muhammadan art as a whole. That complex problem has long stood as a barrier across the path of the historian of art, and one which must ultimately be surmounted and not merely evaded. A considerable amount of material for the purpose has now been accumulated, and the task of building up a systematic history of the subject has engaged much attention since the early days of the present century.²

¹ There is a drawing of the former in the Museum No D 68-1907. The St Josse stuff is described and illustrated by C. Enlart in *Les Monuments Piot* XXIV 191 by G. Migeon in *Syria* III 1912 p. 41, and in *L'Illustration* 26 March 1921 p. 91.

² The exhibitions of Muhammadan art held in the Musée des Arts décoratifs at Paris in 1903 and at Munich in 1910 and the illustrated volumes subsequently published were invaluable.

Hishâm, bears considerable resemblance to the contemporary Arab stuffs excavated in Egypt.

The Far East, too, cannot be left altogether out of account. The pages of Marco Polo everywhere testify to the multitudes of brocades woven in China in his day. Many stuffs, undoubtedly the work of Chinese weavers, found their way to Europe in the Middle Ages. Some also have been dug up in Egypt, and others found in that country betray the influence of Chinese art without affording a definite clue whether they were actually Chinese work or that of local weavers copying or adapting the Chinese stuffs before them.

In addition to the assimilating influence of the traffic between one part of the Muhammadan world and another, the effect of the conditions under which the weaving craft was carried on must not be left out of account. The weaving and embroidery establishments attached to the palaces, and forming part of the household, were a notable feature of the courts of Muhammadan rulers.¹ Nothing is more likely than that the workers were recruited from all available sources, and not merely locally.

¹ Ibn Khaldûn seems to infer that these establishments specialised in the production of robes with inscriptions (Fr.-Michel, *Récherches*, I, pp. 73-82)

It is an art of many lands, fused, though not perfectly, by the conquests of the Arabs, extending in the course of a single century after the death of the Prophet over wide regions in Western and Central Asia, over Egypt and the whole of the North African coast, and across the Mediterranean into Sicily and Spain. Lands of considerable artistic attainments were involved, and as the conqueror had little or no art of his own, wherever he passed the existing art was stimulated and gradually adapted to the requirements of the new creed and his own daily life. His fighting force is known to have been constantly recruited from the territories already overrun and pushed forward for fresh conquests. The skill of the craftsman, like that of the warrior, was pressed into the victor's service. When we bear this in mind, while making due allowance for the increased facilities for interchange of commodities due to the unified rule, it is no wonder that the early history of Muhammadan art appears at first as an almost impenetrable maze.

The Prophet died in 632. By the year 638 the conquest of Syria was achieved, and that of Egypt three years later. The two countries had been closely associated in ancient history, and under Muhammadan rulers that association was to a large extent maintained and strengthened. There can be little doubt that quantities of brass ware and glass vessels made in Syria or Mesopotamia found their way to Egypt, and although textiles are less likely to have followed the same route to any large extent (since Egypt was a textile producing country), it is practically certain that some, at any rate, were the product of the looms of Western Asia.

The administrative link between Egypt and Sicily introduces another doubtful factor. The heretical Fatimite khalifs established at Tunis were overlords of Sicily, and in the year 969 they added Egypt and Syria to their empire. Under Arab rule weaving was practised in the island, and we have no means of discriminating between these Sicilian stuffs and others woven in Syria or Egypt. Indeed, it may well be believed that they were indistinguishable. Maqrizi's statement that a Fatimite princess had large quantities of Sicilian stuffs in Egypt adds a further element of uncertainty. The case is but little better when we come to consider the textile work of Spain, since we find a Sicilian Emir giving Spanish stuffs to the Normans. Taking a wider span, from Spain to Egypt, we notice that a very remarkable early Spanish weaving still existing, the veil of

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I. EGYPT.

IT has already been shown that we are compelled to rely almost entirely upon Egypt for our knowledge of the textile art of late classical and early Christian times.¹ When we come to the beginnings of the Muhammadan art our debt to Egypt remains almost as great. It is generally recognised that the Arab had virtually no art of his own, and that he relied on the craftsmanship and decorative traditions of the artistic races he subjugated to plant the seed from which sprung that widespread and characteristic growth which we recognise as Muhammadan art. He was content with what was ready to his hand, provided always that place was found for some measure of conformity with his scruples in regard to the delineation of living forms, and that quotations from the Koran were freely employed. The representation of human and animal forms was contrary to ancient prejudice, and such motives, while they by no means disappeared altogether, tended to become subordinate to other decorative features, such as interlacings and foliations, producing a style which gave its origin to the term arabesque. The decorative qualities of the Arabic script caused it to be used with fine and characteristic effect. The inscriptions were usually taken from the Koran, but luckily the names and titles of contemporary rulers were often recorded as well, and it is largely to these that we must look to gain our knowledge of the development of the Muhammadan style. Such, in a brief outline, is what we may expect to find in the early centuries of the Arab domination in Egypt. It need not be assumed that the khalifs, whose names sometimes appear on the stuffs, relied entirely upon the craftsmen already in the country. For long periods the khalifs were resident at Damascus or Baghdad, and even when an independent ruler established himself in Egypt, other provinces with an artistic tradition were generally included under his sway. The Muhammadan conquest of Egypt, which followed closely upon that of Syria, was completed in the 21st year of the

¹ Victoria and Albert Museum Catalogue of Textiles from Burying grounds in Egypt

Hegira (=A.D. 641), within ten years of the death of the Prophet. Afterwards, for near a hundred years, Egypt was governed from Damascus. When the Umayyad Khalifs of Damascus were supplanted by the Abbasids of Baghdad, the allegiance of Egypt was transferred thither, and remained so for nearly two centuries (until 935), with a short break (A.D. 871 to 905), when the Tulunites established a brief independent rule. Both the Tulunites and the next brief dynasty of the Ikhshidides (A.D. 935 to 969) included Syria with Egypt in their dominions. The luxurious Fatimite line, the founders of modern Cairo, then ruled with much splendour for two centuries (A.D. 969 to 1171). Their time was one of great artistic development. Two features of the inscriptions on the Fatimite stucco from Egypt should be specially noticed—the occasional interlacing of the shafts of the letters and their termination at the top in a floral form. The inscriptions on the monuments of Egypt of Fatimite times do not appear to show these characteristics¹. Their occurrence suggests the question whether these stucco were actually woven in Syria, or whether weavers trained in Syria operated in Egypt. It is a point of interest that Sicily, a land so famous in the annals of the textile art, was under the suzerainty of the Fatimites². The Ayyubite dynasty of Salâh ed-Din (Saladin) succeeded the Fatimites, ruling till the middle of the 13th century. The rule of the Mamlûk kings which followed (A.D. 1250 to 1517) belongs to an epoch largely beyond the scope of this catalogue.

It is useful to examine briefly what material we have to guide us in tracing the course of the Muhammadan style in Egypt.

Architectural monuments are the first we should naturally look to. The earliest, such as the mosque of Amr at Cairo (founded in the 7th century), have undergone so much restoration that they now offer little reliable evidence. Practically nothing remains of the architecture during the first two and a half centuries of the Hegira—the period of the suzerainty of Damascus and Baghdad. Under the independent Tulunite dynasty we have the mosque of Ibn Tulûn (built 877 to 879). This is the oldest Muhammadan monument in Egypt which has come down to our day in anything approaching its original condition. It still exemplifies an early stage in the growth

¹ This is the view of M. Sam Flury.

² The historian Maqrîzî states that a daughter of the first Fatimite khalif of Egypt left 30,000 pieces of Sicilian stuff in her treasure. If this is to be taken literally it provides evidence not only of the vast output of the Sicilian looms in those early days but also of the importation of Sicilian stuffs into Egypt. Maqrîzî's statement has been kindly verified by Mr. A. R. Guest.

that it bears no ornament. Another embroidered inscription of this time, with the name of the Khalif El Mu'tamid, was recently found at Sâmarrâ. It is now in the Kaiser Friedrich Museum, Berlin.¹ The period of the Fatimite dynasty (A.D. 969 to 1171) was a brilliant one for Muhammadan art. The best dated examples in the Museum belong to this time.² A similar piece to one of them (No. 862) was shown at the Muhammadan Exhibition at Munich in 1910.³ Another, in the Kaiser Friedrich Museum, Berlin, has the name of the Khalif El Mutî.⁴ Another example, with the name of the Fatimite khalif El Hâkim, from the Treasury of the Abbey of Saint-Denis and now in the Cathedral of Notre-Dame, Paris, has probably never been buried under the soil of Egypt.⁵ It is evident, however, that it had the same origin as the stuffs found there. Another Muhammadan weaving of the same period, the "Veil" of Hishâm II, khalif of Cordova from 976 to 1013, in the Royal Academy of History at Madrid, will be referred to later. It seems probable that this fine specimen was woven in Spain, but it belongs to the same general type as the contemporary stuffs from Egypt. Altogether, the contribution of textiles towards our knowledge of the art of Fatimite times is quite considerable. To represent the early Mamlûk period we have the woven silk (No. 957) with the name and titles of En Nâsir (A.D. 1293-1341), found at El A'zâm, and another (No. 959) with the same ruler's name from an unrecorded locality. From that time onwards we are no longer dependent so extensively on the Egyptian burying-grounds for our knowledge of the textile art of Egypt.

§1. TAPESTRY WEAVING FROM EGYPT.

The examples described below are woven by the tapestry method on the warp threads of the ground material. The process is the same in principle as that used in earlier periods in Egypt,⁶ but there is a change in the general result. This is due largely to the greater fineness of the ground material, which naturally has a corresponding influence on the texture of the tapestry work. The thread used for the latter is almost entirely silk, instead of the thicker woollen thread used in

¹ F. Sarre, *Ergebnisse der Ausgrabungen von Samarra*, Berlin, 1922, p. 12.

² See Nos. 857 to 865.

³ *Meisterwerke Muh. Kunst*, Munich, 1910 Pl. 178.

⁴ *Ibid.* p. 1. M. Sam Flury points out the similarity of the lettering in this example to that of No. 857 described below.

⁵ N. X. Willemain, *Mon. Français I* Pl. 119 and p. 70.

⁶ See V. A. M., *Catalogue of Textiles from Burying grounds in Egypt*, I, p. 21.

of a Muhammadan style. According to an old tradition¹ a Christian architect had been employed, and it may still be seen that Byzantine columns, capitals and mosaics were used in its adornment.² When we come to the Fatimite period the material becomes less scanty. In the mosques of El Azhar (finished about 971), El Hâkim (built 990-1012) and El Akmar (A.D. 1125), there is enough of the original decoration to form a reliable guide.³ In these buildings a characteristic Muhammadan style begins to be recognised. Under the same dynasty we have two outstanding dated examples of portable works of art—a crystal vessel in St. Mark's Treasury at Venice (El 'Aziz, 975-996) and a crystal ring in the Nuremberg Museum (Ez Zâhir, 1021-1036). With the advent of the 13th century, the greater abundance of material renders the task of investigation a simpler one. The wonderful engraved and damascened brass-ware, sometimes dated as early as the first half of the 13th century, is a most useful guide. It is true that the centre of this manufacture was in Armenia and Mesopotamia, but the inscriptions frequently commemorated the rulers of Egypt whose names are recorded on the stuffs. Towards the end of the century begins the series of dated mosque lamps in enamelled glass. Works of art in other materials might be mentioned, but the brief outline already given will suffice to show the relation of the dated stuffs from Egypt to the general stock of information regarding the early development of the Muhammadan style in Egypt. The earliest known dated stuff of Muhammadan times is that to which the first place is assigned in the section dealing with embroideries.⁴ The Arabic inscription it bears places it between the years 684 and 750 A.D. The association with Muhammadanism of the patterned stuff on which the inscription is embroidered is purely accidental. The date of the next piece described (No. 946) brings it within the time of the independent Tulunites. Its value as an aid in classification is lessened by the fact

¹ Recorded by Maqrîzî. Two of the gates of Cairo built a couple of centuries later, are said to have Greek masons' marks upon them. Ahmad Ibn Tûlûn came to Egypt from Sâmarrâ, and Maqrîzî quotes an earlier statement, which is probably correct, that the mosque and minaret were copied from those at Sâmarrâ. (See K. A. C. Creswell, in *Burlington Magazine*, xxxv, 1919, p. 180.)

² It is now supposed by some authorities that the palace façade of Mshatta in Syria, transported some years ago to the Berlin Museum, is of the 8th century. On the other hand, the profuse semi-classical style of its ornament has caused it to be attributed to as early a date as the 4th century (see Strzygowski in *Preuss. Jahrbuch*, XXV, 1904, *Der Islam* I, pp. 27, 105, K. F. Museum, Berlin, *Führer*, 1911.)

³ S. Flury, *Ornamente der Hakim und Ashar Moschee*, Heidelberg 1912. Franz Pascha Kairo, Leipzig, 1903.

⁴ No. 945. P. 34

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earlier times. In consequence, line effects are much more sought after than the mass effects of patches of colour. The tapestry-work is woven into the texture of the stuff itself, and not separately done to be applied, as was so often the case in the Coptic weavings.

The fine series of dated examples, described in the first section below, forms the chief argument for the dates tentatively ascribed to those which follow. Careful comparisons have also been made with works of art in other materials, particularly brass, pottery and ivory. It cannot be hoped, however, that these attributions will stand the test of all evidence which may be deducible from a more exhaustive scrutiny of all material already accessible, as well as the products of future excavations.

DATED EXAMPLES.

857. FRAGMENT OF A GARMENT of loosely woven blue linen, with tapestry-woven ornament in coloured silks, consisting of a straight horizontal band bordered on either side by an inscription in bold Arabic characters. The band has a row of pointed compartments, each enclosing an animal, with foliations in the intervening spaces. The inscription is as follows.: . . .

امير المؤمنين بن العز[يز] بالله ص[وات]

("Commander of the faithful, son of El 'Az[iz] billâh, prayer . . ."). It refers to El Hâkim (Mansûr) Fatimite Khalif of Egypt A.H. 386 to 411 (=A.D. 996-1021), son and successor of El 'Aziz. There was probably a narrower band of tapestry above and below the inscriptions.

Site unrecorded. A.D. 996-1021.

PLATE I.

Size, 14 in by 6 in. Acquired in 1896.

El Hâkim, Fatimite Khalif, reigned between these two dates. The position of the words "Amîr el Mu'mînîn" before "El 'Azîz" seems to be sufficient to show that the inscription recorded the name of El Hâkim and not that of a later Khalif. This is supported by some other fragments, not reproduced, belonging to the same piece of stuff, where part of the names El Hâkim and Mansûr appear to be discernible. Mansûr was El Hâkim's name, the latter appellation, by which he is better known, being actually a title. El 'Azîz was El Hâkim's father and immediate predecessor. (Note by Mr. A. R. Guest, *Jour. of Roy. Asiatic Soc.*, April, 1906, p. 391, No. 3) For other portions of this textile see the two following numbers.

This fragment should be compared with the "Izâr or Veil of Hishâm II, Khalif of Cordova (976-1013) woven in silk and gold in the Royal Academy of History at Madrid. The veil has a horizontal band of ornament, with an Arabic inscription above and below. It may be pointed out that the tops of the letters are turned towards the band. In the Egyptian stuffs the bases of the letters are next to the band.

A fragment of linen in the Kaiser Friedrich Museum Berlin, has an inscription in similar characters to those on the specimen described above and giving the name of El Mutî', Khalif from A.H. 334 to 363 (=A.D. 946-974) (F. Sarre *Ergebnisse der Ausgrabungen von Samarra*, Berlin, 1922 p. 1, see also p. 7, *ante*).

858 TWO FRAGMENTS of similar material to the preceding, probably part of the same stuff. It has the band of animals and parts of the inscription above and below. The names El Hâkim and Mansûr appear to be discernible on the larger of the two fragments.

Sizes, 13 in by 6½ in, 7 in by 3 in Acquired in 1896

859 FRAGMENT of similar material to the preceding, probably part of the same stuff. There are fragments of an inscription, and above this a narrow horizontal band of tapestry with pairs of birds and foliated devices.

Size, 8 in by 6 in Acquired in 1896

860 FRAGMENT OF A GARMENT of loosely-woven linen, with a tapestry-woven band in coloured silks and linen thread. The band has an Arabic inscription in Kufic characters repeated twice (the bases of the letters being towards the middle of the band) on a ground relieved with floral stems. Part of the inscription reads as follows :

علي ولی الله صلی الله علیہما

("Ali is the Vicar of God, prayers be to them both") The rest has not been read.

Site unrecorded. Fatimite period (A.D. 969-1171) PLATE II.

Size, 12 in by 23 in Given by Robert Taylor, Esq., in 1900.

The above is a part of the well known 'Alute creed, and fixes the date, as the object comes from Egypt, in the Fatimite period, A.H. 357-567=A.D. 969-1171 (Note by Mr Guest, *Jour. Roy. Asiatic Soc.*, April, 1906, p. 392, No. 4).

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This fragment should be compared with the "Izār" or Veil of Hishām II, Khalif of Cordova (976-1013) woven in silk and gold, in the Royal Academy of History at Madrid. The veil has a horizontal band of ornament, with an Arabic inscription above and below. It may be pointed out that the tops of the letters are turned towards the band. In the Egyptian stuffs the bases of the letters are next to the band.

A fragment of linen in the Kaiser Friedrich Museum, Berlin, has an inscription in similar characters to those on the specimen described above, and giving the name of El Muti', Khalif from A.H. 334 to 363 (=A.D. 946-974) (F. Sarre, Ergebnisse der Ausgrabungen von Samarra, Berlin, 1922, p. 1, see also p. 7, *ante*).

858 TWO FRAGMENTS of similar material to the preceding, probably part of the same stuff. It has the band of animals and parts of the inscription above and below. The names El Hākim and Mansūr appear to be discernible on the larger of the two fragments.

Sizes, 13 in by 6½ in, 7 in by 3 in Acquired in 1896

859 FRAGMENT of similar material to the preceding, probably part of the same stuff. There are fragments of an inscription, and above this a narrow horizontal band of tapestry with pairs of birds and foliated devices.

Size, 8 in by 6 in Acquired in 1896

860. FRAGMENT OF A GARMENT of loosely-woven linen, with a tapestry-woven band in coloured silks and linen thread. The band has an Arabic inscription in Kufic characters repeated twice (the bases of the letters being towards the middle of the band) on a ground relieved with floral stems. Part of the inscription reads as follows.

علي ولی الله صلی الله علیہما

("Ali is the Vicar of God, prayers be to them both"). The rest has not been read.

Site unrecorded. Fatimite period (A.D. 969-1171) PLATE II.

Size, 12 in by 23 in Given by Robert Taylor, Esq., in 1900

The above is a part of the well known 'Aliite creed, and fixes the date, as the object comes from Egypt, in the Fatimite period A.H. 357-567=A.D. 969-1171 (Note by Mr Guest, *Jour. Roy. Asiatic Soc.*, April, 1906, p. 392, No. 4).

861. FRAGMENT OF A BAND OF TAPESTRY woven in coloured silks on fine linen warps In the middle is a winged animal in yellow, red and white on a blue oval medallion, above and below are fragments of an Arabic inscription in green on a red ground

From El Kharijah (Kharga) Probably A H 448 (= A D 1057)

Size, 2½ in by 1½ in Given by Robert Taylor, Esq., in 1900 PLATE VI

A larger piece, apparently belonging to the same band, was in the Engel Gros collection It was sold by auction in Paris on 6th December, 1922 (lot 50), and is now in the Louvre It shows the winged animal three times repeated, once to the left as in the Museum example, and twice to the right Mr A R Guest, who has examined the illustration in the catalogue, states that the inscription shown at the top is part of the bismillah, and that the inscription below appears to give the date A H 448 (= A D 1057) (See Jour Roy Asiatic Soc July, 1921)

862 FRAGMENT OF A LINEN GARMENT, with two tapestry-woven bands in coloured silks and linen thread Each band contains a row of small pointed compartments enclosing quatrefoils with foliations in the intervening spaces, and has narrow borders of foliated ornament. On either side of the upper band is an Arabic inscription in white Kufic characters on a dark blue ground relieved with slender floral stems in red and white The inscription is as follows

سُمِّ اللَّهُ الرَّحْمَنُ الرَّحِيمُ لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدُ رَسُولُ اللَّهِ عَلَى وَلِيِّ اللَّهِ مَا يَمْسِكُ

بِاللَّهِ أَمِيرُ الْمُؤْمِنِينَ صَلَوَاتُ اللَّهِ عَلَيْهِ وَعَلَى آبَائِهِ [الْأَكْرَمَيْنِ] الظَّاهِرِينَ وَاسْلَكَهُ الْمُنْتَطَرُونَ ("In the Name of God, the Merciful and Compassionate There is no God but God Muhammad is the prophet of God, 'Ali the Vicar of God, prayer El Mustansir billâh, Commander of the faithful, blessing of God be on his [noble] and pure ancestors and his descendants to come") It refers to El Mustansir, Fatimite Khalif of Egypt, who reigned between A H 427 and 487 (= A D 1036-1095)

From Armant, A D 1036-1095

PLATE II

Size, 7½ in by 15 in W of band 4 in Acquired in 1888

See Jour Roy Asiatic Soc, April 1906 page 392 No 5

A similar example was shown at the Munich Exhibition 1910 (Meisterwerke Muh Kunst, Munich, 1910 PLATE 178)

863 FRAGMENT OF A LINEN GARMENT with portions of two tapestry woven bands in coloured silks Each band contains a row of ovals each enclosing ornamental cross-forms, with similar ornament in the intervening spaces On either side of the upper band is an Arabic inscription in Kufic characters on a dark blue ground relieved with small diaper ornament in red and white The inscription is as follows

بِسْمِ اللَّهِ رَبِّ الْعَالَمِينَ مُبَارَكَةُ أَمْرِ الْمُؤْمِنِينَ صَلَواتُ اللَّهِ عَلَى أَرْبَعَةِ الْمُسْتَحْيِينَ

("The servant of God and his Vicar [? Ma'add] el Imâm el Mustansîr billâh, Commander of the faithful blessing of God be on his pure [and noble] ancestors and his descendants ") It refers to El Mustansîr, Fatimite Khalif of Egypt, who reigned between A H 427 and 487 (=A D 1036-1095)

Site unrecorded A D 1036-1095

PLATE II

Sizes 16 in by 8½ in, 3½ in by 1½ in Acquired in 1896

See Jour Roy Asiatic Soc April 1906 page 393 No 6

864 FRAGMENT OF A LINEN GARMENT, with two narrow tapestry-woven bands in dark blue silk and undyed linen thread Each band has a row of small circles enclosing quatrefoils on a dark blue ground On either side of one of the bands is an Arabic inscription in dark blue It records the names Ma'add, Abû Tamîm El Mustansîr billâh El Mustansîr, Fatimite Khalif of Egypt, reigned between A H 427 and 487 (=A D 1036-1095)

Site unrecorded A D 1036-1095

Sizes 5½ in by 9½ in, 3½ in by 3½ in Given by Robert Taylor, Esq in 1900

See Jour Roy Asiatic Soc, April 1906 page 393 footnote

865 FRAGMENT OF A LINEN GARMENT with a narrow tapestry-woven band in dark blue silk and undyed linen thread The band has an Arabic inscription in Kufic characters on a ground relieved with delicate floral stems The inscription

بَسْمِ اللَّهِ أَمْرِ الْمُؤْمِنِينَ مُبَارَكَةُ الظَّافِرِ دُمُورُ اللَّهِ أَمْرِ الْمُؤْمِنِينَ صَلَواتُ

records the titles of El Fâ'iz bî Nasr illah, and his father Ez Zâfir bî 'amr illâh El Fâ'iz, Fatimute Khalif of Egypt, reigned between A H 544 and 549 (=A D 1149-1154)

Site unrecorded A D 1149-1154

PLATE I

Size 3 in by 14 in Given by Robert Taylor Esq. in 1900

See Jour Roy Asiatic Soc., April 1906 page 394 No 8

UNDATED EXAMPLES WITH INSCRIPTIONS

866 PORTION OF A BAND OF TAPESTRY, woven in coloured silks and linen thread on the warp threads of a linen garment, a fragment of which remains Along the middle of the band is a row of ovals, joined together by straight bands and enclosing birds, animals, or conventional devices (baskets of fruit ?), the intervening spaces are filled with birds in pairs There is a narrow leafy border along each side, on a black ground Beyond each of the two outer edges of the band runs an Arabic inscription, which partly reads as follows

الحمد لله رب العالمين والصلوات الرحمن الرحيم الملك الحق ... لا سريك ("Praise be to God, Lord of the Worlds, and prayers the Merciful and Compassionate The King, the Truth no partner")

Site unrecorded Probably 9th century

PLATE III

Size 6½ in by 19 in Given by Robert Taylor Esq., in 1900

This piece is of considerable interest as forming a link between the Coptic and Arab stuffs The ovals enclosing animals and joined by straight bands may be compared with the design of No 689, the narrow borders resemble those of Nos 682 and 683 Note by Mr Guest —That this piece is very early there can be little doubt, the appearance of the inscription as far as its letters are concerned supports the evidence of the pattern See Jour Royal Asiatic Soc., April, 1906, p 396 No 10

867 FRAGMENTS OF BANDS OF TAPESTRY, woven in coloured silks and linen thread on the warp threads of a linen garment, fragments of which remain Along the middle of the band is a row of circles joined together by straight bands and enclosing either (1) two animals and two birds with a tree between or (2) two vases and two birds In the intervening spaces are pairs of crested birds Border of

elongated floral forms, with inner edging of black and white chequer.
Site unrecorded Probably 9th century
Aggregate L, 3 ft 2 in, W, 5 in Given by Robert Taylor, Esq., in 1900
This piece is very similar to the preceding example

868 PORTION OF A GARMENT of loosely woven linen, with tapestry-woven ornament in coloured silks, consisting of two straight bands, one having an inscription in Arabic characters above and below. The narrower band is filled with a row of ornamental circles joined together. The other band has a row of hexagons enclosing quatrefoils, with trefoils in the intervening spaces. The inscription above and below this band in bold Arabic characters of a dark brown colour reads as follows

سُمْ لِهِ الرَّحْمَنُ الرَّحِيمُ الْمَلِكُ الْمُكَبِّرُ ..

(" In the name of God, the Merciful and Compassionate, the King, the Truth . no partner ")

Site unrecorded Fatimite period, probably 10th century

Sizes 22 in by 12 in, 6 in by 5½ in Acquired in 1891 PLATE IV

The inscription is the same as part of that on No 866 See Jour Roy Asiatic Soc April, 1906 p 397 No II

869 PORTION OF A SCARF of loosely woven linen, with a tapestry-woven band in coloured silks. The band has a row of circles (three remaining) containing alternately a bowl of flowers and a cross-shaped foliated device with a bird enclosed by a circle in each angle. In each of the intervening spaces is a fountain (?) with two birds above and two below. There are narrow borders of floral forms. Above is a fragment of an Arabic inscription in bold characters, woven in black silk. The inscription was probably repeated on the other side of the band

Site unrecorded Early Fatimite period Second half of 10th century. PLATE III

Size 6½ in by 12½ in Acquired in 1891

The influence of the patterns of the woven silks, of the type found at Antinoë, is seen in the small birds within circles Cf the pairs of birds with those on No 867

870 FRAGMENT OF A LINEN GARMENT, with a broad tapestry-woven band in coloured silks, chiefly red and green, and undyed linen thread. In the middle is a row of birds pouncing on animals enclosed by scrollwork. Above and below is a repeated inscription in Arabic characters on a red ground relieved with floral stems. From El A'zām. Fatimite period (A.D. 969 to 1171). Size 9 $\frac{1}{2}$ in. by 19 $\frac{1}{2}$ in., W. of band 4 $\frac{1}{2}$ in. Acquired in 1898.

871 FRAGMENT OF A LINEN GARMENT with a tapestry woven band in red and green silks and undyed linen thread. In the middle of the band is a repeating row of conventional devices. Above and below is a border of repeated inscriptions in Arabic characters, as follows:

الله من فیصل

("Victory comes from God")

From El A'zām. Late Fatimite or Aiyubite period. 12th century. Size 5 $\frac{1}{2}$ in. by 2 ft 5 in. Acquired in 1898.

872 PORTION OF A LINEN GARMENT with a broad double tapestry-woven band in red silk and undyed linen thread. The design consists of repetitions of stiff scrollwork (Arabic characters ?), with pairs of birds, stars, ornamental crosses, and other small devices in the intervening spaces.

From El A'zām. Fatimite period (A.D. 969 to 1171). PLATE V. Size 19 $\frac{1}{2}$ in. by 2 ft 1 in., w. of band 13 $\frac{1}{2}$ in. Acquired in 1898.

873 FRAGMENT OF A SILK GARMENT, with two parallel tapestry-woven bands in coloured silks. The two bands are alike. In the middle are interlacings enclosing birds with outspread wings on grounds of different colours. Above and below is a border of repeated inscriptions (unintelligible) in Arabic characters in red and white.

From El A'zām. Fatimite period (A.D. 969 to 1171).

PLATE II

Size 8 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in., w. of band 3 $\frac{1}{2}$ in. Given by Dudley B. Myers Esq. in 1900. The inscription is in square characters on a ground unrelieved by ornament. This

suggests an early date Cf. Inscriptions on Mosque of Ibn Tulūn and Nilometer (c. A.D. 815) Franz Pascha Cairo p. 34 and Berlin Royal art collections, Jahrbuch XXV (1904) p. 247

874 FRAGMENT OF A LINEN GARMENT, with an Arabic inscription woven in white silk The inscription, in Kufic characters, is in a long straight line

Site unrecorded Fatimid period (A.D. 969 to 1171)

Size, 5½ in. by 20½ in. Given by Isaac Sassoon Esq. in 1917

The inscription is undeciphered

875 BAND OF TAPESTRY woven in dark blue and buff silk on the warp threads of a linen material, traces of which remain Row of narrow ovals enclosing quatrefoils, interrupted by elongated compartments enclosing birds in profile Above and below is the formula "by God" repeated in Arabic characters in dark blue

Site unrecorded Late Fatimid period 12th century

Size 2 in. by 9 in. Given by Robert Taylor, Esq., in 1900

876 PORTION OF A LINEN GARMENT with two tapestry-woven bands in coloured silks and undyed linen thread Each band consists of a row of oval compartments enclosing a bird or an animal in profile on a red, green or black ground The intervening spaces contain floral forms On either side of the upper band is a line of inscriptions in Arabic characters on a red ground, relieved by scrolls

Site unrecorded Late Fatimid or Ayyubite period 12th century.

PLATE I

Size 8½ in. by 9 in. Acquired in 1890

Cf. a similar panel in the Lyons Museum (Cox Soieries D'Art PLATE 24 2)

877 FRAGMENT OF A LINEN GARMENT, with a tapestry-woven band in coloured silks The band contains the repeated formula, in heavy Arabic characters, "Victory comes from God," in green on a black ground with red borders

From El A'zām Fatimid period (A.D. 969-1171)

Size, 4½ in. by 11½ in., w. of band 1 in. Given by Dudley B. Myers Esq., in 1900

878 PORTION OF A LINEN GARMENT, with two tapestry-woven bands in coloured silks and undyed linen thread. The narrower band is filled with an inscription in Arabic characters on a black ground relieved with slender stems and other ornament in pale blue and white. The broader border is plain brown in the middle, with a narrow black band on either side containing an inscription and relieved with scrolls in pale blue. The inscription (repeated) is the formula "Victory comes from God."

From Manshiyah Late Fatimite or Aiyubite period (12th century)

PLATE IV

Size, 16 in by 2 ft 4 in Acquired in 1890

See *Jour Roy Asiatic Soc*, April, 1906 p 398, No 14

879 FRAGMENT OF A LINEN GARMENT, with a straight tapestry-woven band in coloured silks and undyed linen thread. The band consists of a short repeated inscription in Arabic characters with pairs of small birds filling the spaces between the letters.

Site unrecorded Late Fatimite period (12th century)

Size 6½ in by 2 ft Given by Robert Taylor, Esq. in 1900

880 FRAGMENT OF A LINEN GARMENT, with a tapestry-woven band in coloured silks and undyed linen thread. Key pattern (conventionalised Arabic inscription?) in linen on a black ground edged with yellow and red stripes.

Site unrecorded Late Fatimite period (12th century)

Size 2½ in by 6½ in, w of band 1 in Given by Robert Taylor, Esq., in 1900

881 FRAGMENT OF A LINEN GARMENT, with three parallel tapestry-woven bands in coloured silks, chiefly yellow and red. The first and widest band is filled with interlacings forming lozenge-shaped spaces, which enclose animals on a red ground and small triangular devices (birds?) on a yellow ground. There is a border on either side filled with repeated Arabic inscriptions in red on yellow. The next band is plain red, with a narrow border of curves in red on yellow. The last band consists of three stripes—one in the middle

with inscriptions, and the others with curves, all in red on a yellow ground.

Site unrecorded. Late Fatimite or Aiyubite period (12th century).
Size, 2 ft. 3 in. by 2 ft. 1 in. ; w. of bands, 10 in Given by Robert Taylor, Esq., in 1900.

882. PORTION OF A LINEN GARMENT, with a broad tapestry-woven band in coloured silks and undyed linen thread. The middle of the band is filled with rows of lozenge-shaped ornaments, arranged in zigzag lines. Above and below is a row of interlacings forming circles, each enclosing a bird in profile. Beyond again are lines of inscriptions in Arabic characters on a red ground relieved with slender floral stems in green. There is an outer stripe of S-shaped scrolls.

From El A'zām. Late Fatimite or Aiyubite period (12th or 13th century).

Size, 12 in. by 14 in. ; w. of band, 8½ in. Acquired in 1893.

883. FRAGMENT OF A LINEN GARMENT, with a straight tapestry-woven band in coloured silks. In the middle of the band is a row of lozenges enclosing birds surrounded by foliations, with smaller lozenges enclosing conventional devices in the intervening spaces. Above and below is a repeated inscription in Arabic characters on a black ground, relieved with slender stems in blue, green, yellow and white.

Site unrecorded. Fatimite period (A.D. 969 to 1171).

W. of band, 3 in. Given by Robert Taylor, Esq., in 1900.

884. THREE FRAGMENTS OF A LINEN GARMENT, each with a straight tapestry-woven band in coloured silks. In the middle of the band is a row of lozenges enclosing foliated cross-shaped devices, with smaller lozenges enclosing conventional ornament in the intervening spaces. Above and below is a repeated inscription in Arabic characters on a black ground, relieved with slender stems in blue, green, yellow and white.

Site unrecorded. Fatimite period (A.D. 969 to 1171).

W. of band, 3 in. Given by Robert Taylor, Esq., in 1900.

The bands are all alike In the middle is a row of animals enclosed by interlacings, and above and below a line of inscriptions in Arabic characters on a pale ground relieved with ornamental forms
From Armant Late Fatimite period (12th century)
Size 14 in by 19½ in Acquired in 1892

889 FRAGMENT OF A LINEN GARMENT, with four parallel tapestry-woven bands in coloured silks The bands are all alike In the middle are blue interlacings enclosing birds, with conventional ornament in the intervening spaces On either side is a line of curves, and beyond, an Arabic inscription in red on a yellow ground relieved with small floral forms in colours

From El A'zām Late Fatimite or Aiyubite period (12th century)
Size 14 in by 12½ in Acquired in 1900

890 PORTION OF A LINEN GARMENT, with two parallel bands, and traces of a third, tapestry woven in coloured silks and undyed linen thread The wider band has a row of ovals enclosing small birds on a pale blue ground, on either side is a line of Arabic lettering on a red ground relieved by blossoms There is an outer edging of interlacings in pale blue The narrower band has a line of Arabic lettering in yellow on a red ground relieved by a row of hares alternating with birds enclosed by oval lines in blue, yellow or green There is an edging of interlacings in yellow on each side The third band was similar to the first There is also a smaller fragment of the same garment

Site unrecorded Late Fatimite or Aiyubite period (12th century)
W of bands 2½ in Acquired in 1919

891 FRAGMENT OF A LINEN SCARF, with four parallel tapestry woven bands in coloured silks Two of the bands consist of repeated Arabic inscriptions in red on a yellow ground The third band is plain red with black borders, and the fourth has a double row of stems in red

885 FRAGMENT OF A LINEN GARMENT with a tapestry woven band in dark blue and red silks and undyed linen thread The middle of the band consists of a row of ovals, each enclosing an animal in profile or a floral device Above and below is a line of repeating inscriptions in conventionalised Arabic characters

Site unrecorded Fatimite period (A.D. 969 to 1171)

Size 2½ in by 7½ in w of band 1½ in Given by Robert Taylor Esq. in 1900

886 FRAGMENT OF A LINEN GARMENT with a tapestry woven band in coloured silks The middle of the band is filled with yellow interlacings which enclose running hares and small floral devices On either side is a narrow band of scrolls on a black ground, and beyond these are Arabic inscriptions in red on a yellow ground relieved with slender floral stems in colours

From El A'zām Late Fatimite period (12th century)

Size 5 in by 18 in Acquired in 1898

887 PORTION OF A LINEN GARMENT with a wide tapestry woven band in red and yellow silks The band consists of three stripes alternating with three narrower stripes The former are filled with interlacings enclosing small ornamental forms probably debased renderings of animals and pairs of birds The latter contain inscriptions in Arabic characters The inscription (repeated) is the formula

ما شاء الله كان

('What God wills, is")

From Armant Late Fatimite or Ayyubite period (12th or 13th century)

PLATE IV

Size 15 in by 16 in Acquired in 1892

See Jour Roy Asiatic Soc April 1906 p 399 No 16 This should be compared with No 1382-1888 which has the same inscription In this example the nature of the ornament within the interlacings is more clearly indicated

888 PORTION OF A LINEN GARMENT, with four tapestry woven bands placed close together, in red, yellow, and dark and light blue silks

The bands are all alike In the middle is a row of animals enclosed by interlacings, and above and below a line of inscriptions in Arabic characters on a pale ground relieved with ornamental forms

From Armant Late Fatimite period (12th century)

Size 14 in by 19½ in Acquired in 1892

889 FRAGMENT OF A LINEN GARMENT with four parallel tapestry-woven bands in coloured silks The bands are all alike In the middle are blue interlacings enclosing birds, with conventional ornament in the intervening spaces On either side is a line of curves, and beyond, an Arabic inscription in red on a yellow ground relieved with small floral forms in colours

From El A'zām Late Fatimite or Aiyubite period (12th century)

Size 14 in by 12½ in Acquired in 1900

890 PORTION OF A LINEN GARMENT, with two parallel bands, and traces of a third, tapestry woven in coloured silks and undyed linen thread The wider band has a row of ovals enclosing small birds on a pale blue ground, on either side is a line of Arabic lettering on a red ground relieved by blossoms There is an outer edging of interlacings in pale blue The narrower band has a line of Arabic lettering in yellow on a red ground relieved by a row of hares alternating with birds enclosed by oval lines in blue, yellow or green There is an edging of interlacings in yellow on each side The third band was similar to the first There is also a smaller fragment of the same garment

Site unrecorded Late Fatimite or Aiyubite period (12th century)

W of bands 2½ in Acquired in 1919

891 FRAGMENT OF A LINEN SCARF, with four parallel tapestry woven bands in coloured silks Two of the bands consist of repeated Arabic inscriptions in red on a yellow ground The third band is plain red with black borders, and the fourth has a double row of stems in red

on a yellow ground with a pale blue stripe between. There are traces of another band.

From El A'zām Late Fatimite or Aiyubite period (12th century)

Size 12 in by 9½ in Acquired in 1898

Cf the inscription on No 895

892 BAND OF TAPESTRY, woven in coloured silks on the warp threads of a linen stuff, shreds of which remain The middle of the band consists of floral devices within a row of ovals alternately red and black Above and below is a narrow border of conventionalised Arabic characters in blue on a black ground

From El A'zām Late Fatimite or Aiyubite period (12th century)

Size 1½ in by 17 in Acquired in 1898

893 TWO FRAGMENTS OF LINEN GARMENTS, with portions of parallel bands tapestry-woven in coloured silks and undyed linen thread One fragment has parts of an Arabic inscription in black bordered by lines of floral and wavy ornament The other has Arabic lettering in linen thread on a yellow ground relieved by floral stems in colours, bordered by interlaced ornament

Site unrecorded Late Fatimite or Aiyubite period (12th century)

Sizes 3 in by 5½ in, 2 in by 3½ in Acquired in 1919

894 FRAGMENT OF A LINEN GARMENT, with tapestry-woven bands in coloured silks There are portions of two similar bands The middle of the band consists of yellow interlacings enclosing animals and pairs of birds on a black or red ground Above and below is a border of repeated inscriptions on a black ground relieved with stems in yellow and red The inscription is the formula "Victory comes from God" Below is a third band of plain red silk

From El A'zām Late Fatimite or Aiyubite period (12th century)

W of bands 1 in Given by Dudley B Myers Esq, in 1900

895 PORTION OF A LINEN SCARF, with a tapestry-woven band in coloured silks and undyed linen threads The band is divided into

horizontal stripes, two of which contain inscriptions, the first in white on blue, the second in red on yellow. Each of these stripes has an edging of interlaced ornament in red and yellow. The linen stuff is woven with narrow parallel stripes in black.

Probably from El A'zâm Late Fatimite or Aiyubite period (12th century)

Size, 6 in by 13 in Given by Robert Taylor, Esq., in 1900

See No 891

896. PORTION OF A WIDE BAND OF TAPESTRY, woven in red and yellow silk on the warp threads of a linen garment, a fragment of which remains. The portion of the band still existing consists of two wide stripes alternating with two narrower stripes. The former are filled with interlacings enclosing animals, pairs of birds and other ornament. The latter contain inscriptions in Arabic characters. The inscription (repeated) is the formula "What God wills, is."

From Armant Late Fatimite or Aiyubite period (12th or 13th century).

Size, 11 in by 7½ in Acquired in 1888

Cf. Jour. Roy. Asiatic Soc., April, 1906, p. 399, No. 16. This band is almost identical with No. 887 and was probably, like that, originally wider.

897. FRAGMENT OF A WIDE TAPESTRY-WOVEN BAND in red and yellow silk on the warp threads of a linen garment, a shred of which remains. The fragment consists of portion of a broad stripe filled with interlacings which enclose animals and birds, and a narrower stripe above with a repeated inscription in Arabic characters, probably intended for the formula "Victory comes from God."

Site unrecorded Late Fatimite or Aiyubite period (12th or 13th century).

Size, 4 in. by 6½ in Given by the Rev. Greville J. Chester in 1890

Cf. Nos. 887, 896

906. FRAGMENT OF A LINEN SCARF, with a broad tapestry-woven band in red, yellow, black and white silk. The band is divided into a succession of parallel stripes. Two of these, and a fragment of a third, contain interlacings forming oval compartments each of which encloses an animal. The intervening spaces are filled with ornamental forms. Above and below this is a line of inscriptions in Arabic characters in red on yellow. Beyond this is another inscription in black on a white ground. This inscription (repeated) is the formula "Victory comes from God." The linen material is woven with pairs of narrow blue stripes.

From Akhmim. Late Fatimite or Aiyubite period (12th or 13th century).

PLATE IV.

Size, 17 in. by 13½ in. Given by the Rev. Greville J. Chester in 1888.

Similar to No. 905. See *Jour. Roy. Asiatic Soc.*, April, 1906, p. 398, No. 15

907. FRAGMENT OF A LINEN GARMENT, with three close parallel tapestry-woven bands in yellow, red and white silks. The middle band is filled with interlacings which enclose animals, birds, and floral forms. The other two are alike; each consists of interlacings enclosing floral forms and the repeated Arabic formula, "Victory comes from God," above and below.

From El A'zām. Late Fatimite or Aiyubite period (12th or 13th century).

Size, 12 in. by 9½ in. Given by Dudley Myers, Esq., in 1900.

Cf. No. 906.

908. PORTION OF A LINEN SCARF, with three parallel tapestry-woven bands in coloured silks and undyed linen thread. Two of the bands consist of a succession of ovals enclosing alternately a bird in profile and an ornamental device. The third band, in the middle, is similar, but has above and below an inscription in Arabic characters on a black ground, relieved with scrolls in yellow. Beyond these again are interlacings in blue and red.

From Manshiyah. Late Fatimite or Aiyubite period (12th century).

Size, 7 in. by 8½ in.; w. of band, 4 in. Acquired in 1890.

PLATE VI.

See *Jour. Roy. Asiatic Soc.*, April, 1906, p. 397, No. 13.

909. PORTION OF A LINEN GARMENT, with two long parallel tapestry-woven bands in coloured silks, chiefly yellow. Both bands are alike. In the middle are yellow interlacings enclosing small birds alternately on a blue or red ground. Above and below are repeated Arabic inscriptions in red on yellow.

From El A'zâm. Late Fatimite or Aiyubite period (12th or 13th century).

Size, 5 ft. 5 in. by 2 ft. 6 in. Acquired in 1898.

910. PORTION OF A LINEN GARMENT, with a broad tapestry-woven band in red, yellow, green, and black silks. The middle of the band consists of a row of animals within angular compartments formed by interlacings. On either side is a short repeated inscription in Arabic characters.

Probably from El A'zâm. Late Fatimite or Aiyubite (12th or 13th century).

Size, 21 in. by 10½ in. Given by Robert Taylor, Esq., in 1900

911. END OF A LINEN SCARF, with a broad tapestry-woven band in coloured silks. The band has a wide stripe in the middle filled with interlacings which enclose animals, pairs of birds and ornamental devices. Above and below is a line of inscriptions in Arabic characters, and beyond them on either side a row of conventional foliated devices. The linen material is woven in vertical stripes of dark and light blue and buff.

Site unrecorded. Late Fatimite period (12th century).

Size, 20 in. by 13 in. Acquired in 1891

912. END OF A SCARF of striped linen and silk, with four tapestry-woven bands in coloured silks, chiefly red and yellow. The broadest band, at the bottom, is divided into stripes, the principal of which contains a row of animals within ovals; above and below is a line of inscriptions in small Arabic characters, and beyond this on one side a double row of heart-shaped blossoms. The intervening narrower stripes contain interlaced ornament. The next band

consists of another double row of heart-shaped blossoms. The third is a line of Arabic inscriptions, and the last contains interlacings. The linen ground is woven with narrow horizontal and vertical stripes in colours.

Site unrecorded Late Fatimite period (12th century)

Size 18 in by 9 in Acquired in 1891

Cf the background ornament of this stuff with that of a MS. shown at the Exhibition of Muhammadan art at Munich in 1910 (Meisterwerke, I PLATE 7) attributed to c. A.D. 1100

913 FRAGMENT OF A TAPESTRY-WOVEN BAND, similar to the broadest of those on the example described above, and probably part of the same scarf

Size 5 in by 4 in Acquired in 1891

914 FRAGMENT OF A BROAD BAND from a linen garment, tapestry-woven in red and yellow silk. It is divided into a succession of stripes—three having interlaced ornament enclosing small animals and birds, and four having Arabic inscriptions

Site unrecorded Late Fatimite or Aiyubite period (12th or 13th century)

Size, 10½ in by 7½ in Acquired in 1910

915 FRAGMENT OF A LINEN GARMENT, with a tapestry-woven band in coloured silks and undyed linen thread. In the middle are interlacings, enclosing animals and birds in profile and floral devices. Above and below is a border of repeated inscriptions in Arabic characters, in red on a yellow ground relieved with small foliated devices in black and white.

Probably from El A'zām Late Fatimite or Aiyubite period (12th century)

Size, 7½ in by 5½ in Given by Robert Taylor, Esq. in 1900

916 FRAGMENT OF A GARMENT of loosely woven linen, with two tapestry-woven bands in coloured silks and undyed linen thread. The bands are alike. In the middle is a row of birds and floral devices,

enclosed by interlacings ; above and below this is a line of inscriptions in Arabic characters on a red ground relieved with scrolls in yellow. Beyond these are narrow bands of interlacings. The inscription (repeated) is the formula "Victory comes from God."

From Manshiyah. Late Fatimite or Aiyubite period (12th century).

PLATE VI.

Size, 8 in. by 6½ in. Acquired in 1890.

See *Jour. Roy. Asiatic Soc.*, April, 1906, p. 397, No. 12.

917. FRAGMENT OF A LINEN GARMENT, with a tapestry-woven band in red and green silk. The band is filled with Arabic characters in three stripes.

From Akhmim. Late Fatimite period (12th century).

Size, 4 in. by 8 in. ; w. of band, ¼ in. Acquired in 1889

918. FRAGMENT OF A LINEN GARMENT, with a narrow tapestry-woven band in coloured silks and undyed linen thread. The band consists of a repeated Arabic inscription, with small devices within ovals filling the spaces between the letters.

From El A'zām. Late Fatimite period (12th century).

Size, 5 in. by 17 in. ; w. of band, ½ in. Given by Robert Taylor, Esq., in 1900.

919. END OF A LINEN SCARF, with blue silk selvedge and three transverse bands of tapestry, woven in red and yellow silks. The middle band has an Arabic inscription in yellow on a red ground and the other two have curves in red on yellow.

From El A'zām. Late Fatimite period (12th century).

Size, 12 in. by 8 in. Acquired in 1893.

920. END OF A LINEN SCARF, with traces of four parallel tapestry-woven bands in coloured silks and undyed linen thread. The lowest band contains an Arabic inscription, in two lines, in red on a linen ground. The next has pairs of birds in colours, separated by floral

forms, on a dark blue ground. The pattern is worn away from the other two bands.

Site unrecorded. Fatimite period (A.D. 969 to 1171).

Size, 10 in. by 20 in.; w. of bands, $\frac{1}{4}$ in. Given by Robert Taylor, Esq., in 1900

921. FRAGMENT OF A LINEN GARMENT, with a band of tapestry woven in coloured silks and linen thread on the warp threads of the ground and embroidered in red and blue silk. The band is filled with a pattern of flowerets enclosed by interlacings and edged by two narrow borders of discs and scrolls. At the end is an embroidered arabesque device.

Site unrecorded. Mamlûk period (A.D. 1250 to 1517). PLATE VII.

Size, 24 $\frac{1}{2}$ in. by 11 $\frac{1}{2}$ in. Given by Robert Taylor, Esq., in 1900

922. FRAGMENT OF A LINEN GARMENT, with a band of tapestry woven in purple silk and linen thread on the warp threads of the ground and embroidered in red, blue and purple silk. The band is filled with a repeating Kufic inscription on a background of scrolls; the inscription reads as follows: "Help from God and a near Victory." At the end is an embroidered arabesque device.

Site unrecorded. Aiyubite or Mamlûk period (A.D. 1171 to 1517).

PLATE VII.

Size, 2 ft. 4 in. by 20 $\frac{1}{2}$ in. Given by Robert Taylor, Esq., in 1900.

EXAMPLES WITHOUT INSCRIPTIONS.

923. Portion of a scarf of buff-coloured silk, with tapestry-woven ornament in coloured silks, consisting of a horizontal band and rows of small devices. The former has elongated hexagonal panels, each containing an animal or a bird, with floral devices in the intervening half hexagons, and narrow wavy stem borders with a disc in each wave, on a green ground. The scattered devices consist of small hexagonal and leaf-shaped panels placed far apart; each of the hexagons encloses a bird.

Site unrecorded Early Fatimite period (second half of 10th century)

Size 11½ in by 13½ in Acquired in 1891

Cf Nos 857 869 and the veil of Hisham II (A.D. 976-1013) at Madrid with this and the specimens immediately following

924 PORTION OF A SCARF OF LOOSELY WOVEN LINEN, with a tapestry-woven band in coloured silks The band has a row of circles (two remaining) containing elaborate foliated devices, in the intervening spaces are pairs of pyramidal floral designs It has narrow borders of interlacings

Site unrecorded Early Fatimite period (second half of 10th century)

Size 9 in by 7½ in w of band 3½ in Acquired in 1891

925 PORTION OF A SCARF OF LOOSELY-WOVEN LINEN, with a tapestry-woven band in coloured silks The band has a row of circles (two remaining) containing elaborate foliated devices, in the intervening spaces are pairs of pyramidal floral designs The band has narrow borders of interlacings

Site unrecorded Early Fatimite period (second half of 10th century)

Size 6 in by 7½ in w of band 2½ in Acquired in 1891

926 PORTION OF A SCARF OF LOOSELY WOVEN LINEN with a tapestry woven band in coloured silks The band is divided into elongated hexagons the three which remain containing respectively an animal and a bird in profile and a plant device It has narrow borders of interlacings

Site unrecorded Early Fatimite period (second half of 10th century)

Size 6 in by 7½ in w of band 3 in Acquired in 1891

The scarf round the neck of the bird recalls the silk stuffs of the type found at Antinoe

927. FRAGMENT OF A SCARF OF LOOSELY-WOVEN LINEN, with portion of a tapestry-woven band in coloured silks, showing a foliated device. Site unrecorded. Early Fatimite period (second half of 10th century).

Size, 2½ in. by 3½ in. Acquired in 1891.

928. PORTION OF A GARMENT OF LOOSELY-WOVEN GREEN LINEN, with tapestry-woven ornament in coloured silks. The ornament consists of a row of triangular panels each enclosing a formal design in colours and a circular medallion (incomplete) outlined by a band of white discs and enclosing two birds in profile with outspread wings. Site unrecorded. Probably Aiyubite period (A.D. 1171 to 1250).

Size, 8½ in. by 7 in., w. of band, 3½ in. Acquired in 1896.

Cf. a page from a MS. of the end of the 12th century shown at the Munich Exhibition in 1910 (Meisterwerke, I, PLATE 5)

929. FRAGMENT OF A LINEN GARMENT, with three parallel tapestry-woven bands in coloured silks and undyed linen threads. The central band consists of ornamental cross-shaped devices in colours enclosed by blue scrolls on a black ground. Each of the others has running foliated stems on a black ground.

Probably from El A'zâm. Fatimite period (A.D. 969 to 1171).

Size, 4 in. by 11 in. Given by Robert Taylor, Esq., in 1900.

930. FRAGMENT OF A LINEN GARMENT, with four parallel tapestry-woven bands in coloured silks and undyed linen threads. Two of the bands consist of a row of small pointed compartments containing floral devices on a red ground, with a border of pale blue scrolls above and below. The narrow band between the two consists of a row of curves in red, uniting to form small compartments, which enclose alternately a bird and a conventional device. The fourth band consists of scrolls.

Probably from El A'zâm. Fatimite period (A.D. 969 to 1171).

Size, 7½ in. by 8 in. Given by Robert Taylor, Esq., in 1900.

Cf. No 863.

931. FRAGMENT OF A LINEN GARMENT, with three tapestry-woven bands in coloured silks and undyed linen thread. The middle band consists of a row of curved stem devices in red, yellow, green and white, enclosed by pale blue scrolls. The others consist of curved stems in yellow on a blue ground.

Probably from El A'zâm. Fatimite period (A.D. 969 to 1171).

Size, 4 $\frac{1}{2}$ in. by 9 $\frac{1}{2}$ in. Given by Robert Taylor, Esq., in 1900

Cf. No. 863

932. Two FRAGMENTS OF A LINEN GARMENT, with tapestry-woven ornament in coloured silks, consisting of two straight bands and three rows of small heart-shaped petals. One band contains a row of birds in profile on a pale blue ground, and the other is filled with scrolls.

Probably from El A'zâm. Fatimite period (A.D. 969 to 1171).

Combined l., 9 $\frac{1}{2}$ in.; w., 14 in. Given by Robert Taylor, Esq., in 1900.

933. FRAGMENT OF A LINEN GARMENT, with two parallel bands and two rows of small heart-shaped petals, tapestry-woven in coloured silks and undyed linen thread. The bands are filled with scrolls.

Probably from El A'zâm. Fatimite period (A.D. 969 to 1171).

Size, 7 $\frac{1}{2}$ in. by 7 $\frac{1}{2}$ in. Acquired in 1896

934. FRAGMENT OF A LINEN GARMENT, with an applied band of tapestry woven in coloured silks on linen warps. The band is filled with a row of ornamental lozenges.

Site unrecorded. Fatimite period (A.D. 969 to 1171).

Size, 9 in. by 11 in.; w. of band, 1 $\frac{1}{2}$ in. Given by Robert Taylor, Esq., in 1900.

935. FRAGMENT OF A LINEN GARMENT, with two tapestry-woven bands in coloured silks. The two bands are alike. In the middle is a row of formal devices (running animals?) within circles, alternately in green on a black ground and in buff on a red ground.

On either side is a border of repeating curved designs on a black ground.

Site unrecorded. Fatimite period (A.D. 969 to 1171).

Size, 13 in. by 8 in.; w. of band, 2 $\frac{1}{2}$ in. Given by Robert Taylor, Esq., in 1900.

936. FRAGMENT OF A LINEN GARMENT, with a tapestry-woven band in coloured silks. The band is filled with interlacings enclosing pairs of birds and formal ornament, and has borders of curves.

Site unrecorded. Fatimite period (A.D. 969 to 1171).

Size, 2 $\frac{1}{2}$ in. by 6 in. Acquired in 1896

937. END OF A LINEN SCARF, with three transverse tapestry-woven bands in red and yellow silk. Two of the bands are alike, with interlacings enclosing floral forms. The third is plain red. There is a woven edge of plain black silk down each side.

From El A'zâm. Late Fatimite period (12th century).

Size, 14 $\frac{1}{2}$ in. by 17 $\frac{1}{2}$ in. Acquired in 1898.

A line of uncovered warp threads near the bottom edge has been left in the weaving, probably where a stick was put through to keep the weaving level.

938. FRAGMENT OF A GARMENT of mixed silk and linen in dark and light blue stripes. It has three tapestry-woven bands in coloured silks and undyed linen thread. The middle band has a row of blossoms; that on either side contains a leafy stem.

Site unrecorded. Late Fatimite or Aiyubite period (12th or 13th century).

Size, 3 in. by 10 $\frac{1}{2}$ in. Given by Robert Taylor, Esq., in 1900.

939. FRAGMENT OF A LINEN GARMENT, with a tapestry-woven band in coloured silks. The band is filled with interlacings enclosing small birds (?); on either side are two borders—one with curved stems and the other with interlaced ornament.

From El A'zâm. Fatimite period (A.D. 969 to 1171).

Size, 5 $\frac{1}{2}$ in. by 10 in.; w. of band, 2 in. Given by Dudley B. Myers, Esq., in 1900.

940 FRAGMENT OF A LINEN GARMENT, with a tapestry woven band in coloured silks containing a row of lozenges in pale blue on a dark brown honeycombed ground and pale blue borders. The warp threads for two other tapestry bands are seen, but the pattern has almost entirely worn away. Along one side is a woven stripe in dark blue silk.

From El A'zâm Fatimite period (A.D. 969 to 1171)

Size 5 in by 2 ft 1 in Given by Dudley B Myers Esq in 1900

941 FRAGMENT OF A LINEN GARMENT, with a tapestry woven band in coloured silks and undyed linen thread. The band is divided into parallel stripes. The widest stripe is filled with interlacings enclosing lozenge devices, the next two contain discs and scrolls and the fourth has curves all are on a dark brown ground. Contiguous to one edge of the border is a palmette shaped ornament in tapestry.

From El A'zâm Late Fatimite or Aiyubite period (12th or 13th century)

Size 4½ in by 7½ in Given by Dudley B Myers Esq in 1900

942 FRAGMENT OF A LINEN SCARF with pale blue silk selvedge and two parallel bands of tapestry woven in silk and linen thread on the warp threads of the linen ground. One band is filled with a succession of ovals enclosing small animals on a black ground. The other is plain cream white with black edges.

From Akhmim Late Fatimite period (12th century)

Size 64 in by 8 in Acquired in 1888

943 FRAGMENT OF A LINEN GARMENT, with two parallel tapestry-woven bands in silk. Each band has a row of angular formal devices in blue and white on a black ground. There is a plain fringe along one end.

From El A'zâm Fatimite period (A.D. 969 to 1171)

Size 25½ in by 11½ in Given by Dudley B Myers Esq in 1900

944. FRAGMENT OF A LINEN GARMENT, with a tapestry-woven band in coloured silks, containing birds and flowers within ovals. Double borders of triangles.

From Akhmim. Probably Mamlûk period (1250 to 1517).

Size, 14 in. by 6½ in. Acquired in 1889

§2. EMBROIDERIES FROM EGYPT.

The vast majority of the embroideries of the period subsequent to the Arab conquest of Egypt, found in the burying-grounds, evidently belong to Mamlûk times, if not later in some instances. It may be presumed that many of them would not again have seen the light of day were it not that these Arab burying-places were in contiguity with the earlier sites, and in some cases it was necessary, doubtless, to disturb them in order to reach those of the earlier time. With these later stuffs we are not here concerned. There are, however, a few examples whose ascertained or apparent date of production brings them within the scope of this catalogue.

The first two examples should by no means be overlooked. The name occurring in the embroidered inscription on the first points to a date most probably within a century of the death of Muhammad. The second bears the date A.H. 282 (=A.D. 895) and is again one of the earliest Arab inscribed stuffs known to us. The two next described are also evidently of a comparatively early time, although the inscription itself does not provide a definite date. The remainder form a small group centred round No. 949, a remarkable embroidery with a series of devices of great interest.

945. FRAGMENT OF SILK, woven in colours on a red ground. A broad triple border runs right across the stuff. The middle stripe consists of a series of heart-shaped devices alternately reversed in groups of four; that above and below consists of a double row of white discs interrupted by squares in polychrome. The colours are green, yellow, red and white.

On the red ground above this stripe is embroidered in yellow silk an Arabic inscription The portion preserved is as follows

.. الله مرن امير المرو ..

(" God, Mrwn (=Marwân), Commander of the .") The name Marwân dates this stuff between A D 684 and 750

From Akhmîm 7th-8th century.

PLATE III

Size 6½ in by 13½ in Acquired in 1888

A fragment of this silk fabric, with no inscription is in the Cinquantenaire Museum Brussels (Errera, Catalogue d'Étoffes, Brussels, 1907, No 1HH)

There seems to be no doubt that the name is Marwan, being followed by Amir el Mu (minin) it appears equally sure that it is the name of a Khalif. This brings the period within Umayyad times, in the reign of either the father of the celebrated 'Abd el Malik or that of the last Khalif of the Umayyad race excluding the Cordovan sovereigns, with whom the stuff is obviously not connected. Both Marwans were connected with Egypt.

It is to be remarked that the absence of the "alif," which in modern script would follow the "waw" in Marwan is in accordance with the usage of the seventh and eighth centuries. The "allah" before Marwan is probably part of 'Abdullah, used here not as a name but in its literal signification of Servant of God a style adopted by the earlier Khalifs (Note by Mr A R Guest, in Jour Roy Asiatic Soc, April 1906, p 390)

In this example the embroidery alone is to be associated with Muhammadanism. The silk material forming the ground, although perhaps contemporary, is of an earlier type and is most probably a foreign stuff imported into Egypt.

The pattern of a double row of discs interrupted by hollow squares is identical with that of a hanging represented in a boat in the rock-cut reliefs, showing Chosroes II engaged in hunting at Tak-i bostan in Persia (E Herzfeld Am Tor von Asien, Berlin 1920, fig 44)

946 FRAGMENT OF A LINEN GARMENT with an Arabic inscription embroidered in red silk, as follows.

الله ابا الناس المعتمد بالله امير المؤمنين احره الله ما امير يحصل سنه اتنين
مدىس متن

(" . allâh, Abû el 'Abbâs (acc) El Mu'tadid billâh, Commander of the faithful God fulfil for him that which he commands In the season of the year 282" (=A D 895) El Mu'tadid was Khalif

13. WOVEN SILK FABRICS FROM EGYPT.

The silk fabrics described below are woven by other methods than the tapestry process. The first two are extremely delicate silk fabrics, falling within the same period as many of the tapestry weavings described in a previous chapter. The four stuffs next following (Nos. 956 to 959) are inscribed with the names of Mamlük rulers of the 13th and 14th centuries. Three more (Nos. 960, 963, 964) bear Mamlük titles without giving any definite indication of the Kings to whom they refer. One of them appears to bear unmistakable trace of Chinese influence in the design. This impression gains force from the undoubted fact that actual Chinese stuffs of the medieval period have been taken from the graves. Some of these have found their way into the collections of the Museum.

While the brocade mentioned below (see No. 959) bearing En Násir's name was woven in China probably as a ceremonial gift,¹ there can be no doubt that others were woven in Egypt with the Sultan's name and titles, most probably at Alexandria. They would be intended either for the King's personal use or as royal gifts. The factory at Alexandria appears to have held a royal monopoly.

955. SILK TEXTILE, woven in buff colour on a green ground, with broad wavy bands uniting to form compartments which enclose alternately two birds or two griffins separated by a conventional tree. The bands are covered with zigzag lines. . . .

From El A'zâm. Second half of 13th century (early Mamlûk period).
Size, 18 in. by 14 in. Acquired in 1898.

This stuff may be compared with a silk and gold brocade in the Museum at Lyons, apparently woven in the 13th century at Iconium or in that neighbourhood.

956. SILK TEXTILE, woven in buff on a green ground, with roundels united by small circles enclosing stars, and each containing a conventional tree with a bird on either side. On the bands forming the roundels is the inscription

العز والرقيب *for* العز والرقيب

("Glory and Prosperity") repeated in Arabic characters, and the intervening spaces are filled with rosettes and floral ornament. The inscription is corrupted, but the style of the pattern points to a Muhammadan source. The colour and texture recall Nos. 954 and 955, from the same site.

From El A'zâm. Probably 13th century.

PLATE IX.

Size, 11 in. by 12 in. Acquired in 1898.

957. GREEN SILK DAMASK, woven with rows of palmette devices diagonally placed and alternately reversed in direction. Each is outlined by leaf ornament and encloses an Arabic inscription surrounding a five-pointed leaf. The palmettes are united to one another by flame-like stems. The inscription is as follows :

ناصر الدنيا والدين محمد بن قلاون

("Nâsir ed Dunyâ wa ed Din (temporal and spiritual conqueror) Muhammad ibn Qalâ'ûn"). This Mamlûk Sultan of Egypt reigned between A.H. 673 and 741 (=A.D. 1293 to 1341).

From El A'zâm.

PLATE XII.

Size, 10 in. by 10 in. Acquired in 1898.

See Jour. Roy. Asiatic Soc., April, 1906, p. 395, No. 9

Chinese influence is to be traced in the design.

958. Another specimen similar to the above

Size 11 in by 6 in Given by Dudley B Myers Esq in 1900

959 SILK TEXTILE woven in black, pale blue and buff colour. The pattern is in three horizontal stripes. The middle one of these has a pattern of a leopard seizing a gazelle beside a tree. Each of the others has an Arabic inscription

الدصر المثلث المسمى لامون

containing the name En Nâsîr a title adopted by several of the Mamlûk Sultans of Egypt. The design on all three stripes is repeated in a continuous band, the length of the repeat being 4½ inches. The stripes are black, with thin parallel black lines bordering them above and below. The pattern is in buff colour—the foliage being heightened with pale blue. The stuff is probably the end portion of a long buff coloured scarf or wrapping

Site unrecorded Probably first half of 14th century PLATE X

Size 11 in by 9½ in w of middle band 1½ in Given by Lt Col R G Gayer Anderson CMG DSO in 1921 A similar piece has been given by the same donor to the Arab Museum at Cairo

Three different silk fabrics are known with the title En Nâsîr woven into them. The second of these described above (No 957) was found at El A zâm near Asyut. The third is a brocade in St Mary's Church Danzig woven on a black silk ground chiefly in flat strips of gilt leather with pairs of parrots in large polygons meant for circles and Chinese dragons filling the intervening spaces (Lessing Gewebesammlung PLATE 109 Meisterwerke Munich 1910 PLATE 180 A Hinz Schatzkammer zu Danzig (Danzig 1870) PLATE XXIII 1) The title En Nâsîr is woven on the wings of the birds

Prof Karabacek quotes (in Mittheil des Oesterr Museums III 1869-71) the Arabic chronicler Abu el Fida as recording that in 1323 Mongolian ambassadors brought to En Nasîr 700 Mongolian stuffs with the Sultan's titles inwoven on the backs of 11 Bactrian camels. The brocade at Danzig may well be one of these. The Chinese origin of the pattern is unmistakable and there can hardly be a doubt that the weaver was of that nationality. It should be noted however that the inscription on the stuff does not definitely identify En Nâsîr with the king on the throne at the time of the embassy. The inscription on the stuff from El A zam is conclusive while that on the piece now under consideration is not both show clear traces of Chinese

influence in the design, but it is doubtful whether the weaver was of Chinese nationality in the former case, and unlikely that he was in the latter. It is a striking fact that all three stuffs are quite different from one another in texture and in the nature of the design. Mr Guest points out that Muhammad ibn Qala'ün, who bore the title *En Nasir*, was the most famous of the Mamlük Sultans of Egypt, and numbers of works of art bear his name.

The character of the design of the stuff recently acquired for the Museum is not inconsistent with its attribution to the reign of this Sultan. It is not likely to be earlier, though it may possibly be later. The Mamlük Sultans included Syria in their territories, and it seems probable that this stuff was woven in Hither Asia rather than in Egypt.

This stuff has been described by Mr A. R. Guest in *Jour. Roy. Asiatic Soc.*, July, 1923.

960 SILK TEXTILE, woven in brown on a dark bluish-green ground, with pear-shaped devices outlined by leaf ornament, and containing the inscription, "The Sultan, the King," in Arabic characters, these devices are enclosed within ogee-shaped compartments formed by interlaced stems of arabesques.

From Akhmim. 14th century (Mamlük period).

PLATE XI

Size 10 in. by 13 in. Acquired in 1896.

Chinese influence may be traced in the design.

961 SILK TEXTILE (part of a cap), woven in pale green on a dark blue ground with pairs of birds amid foliated stems.

Probably from El A'zám. 14th century (Mamlük period).

Size 8 in. by 10 in. Given by Dudley B. Myers, Esq., in 1900.

962 SILK TEXTILE (two pieces), woven in yellow and pale green on a dark blue ground, with a small pattern of ogee-shaped panels, within lozenge compartments outlined by stars connected by flattened hexagons. The panels are filled alternately with arabesques or Arabic inscriptions.

From Idfu (Edfu). 14th century (Mamlük period).

Sizes 10 in. by 6½ in., 13 in. by 9 in. Acquired in 1892.

PLATE XII.

963. BLUE SILK DAMASK, woven with compartments of quatrefoil shape, enclosing interlaced arabesque designs and united by small lobed panels of diaper ornament. The intervening spaces contain the inscription

الشرف لأشraf

("Honour to El Ashraf") repeated in Arabic characters.

From El A'zâm. 15th century (Mamlûk period).

PLATE XI.

Size, 12 in. by 14 in. Acquired in 1898

The pattern of this stuff resembles somewhat closely that of the binding of a MS. believed to have been made for the Sultan Bayazid II (1481-1512), lent by M. F. R. Martin to the Muhammadan Exhibition at Munich in 1910 (Meisterwerke, PLATE 19)

964. Another specimen similar to the above.

Size, 3 $\frac{1}{2}$ in. by 5 $\frac{1}{2}$ in. Given by Dudley B. Myers, Esq., in 1900.

II. SYRIA OR EGYPT.

THE fact that Syria is in Asia, while Egypt lies within the limits of the African continent, must not be regarded as implying a very definite and permanent political or artistic barrier between the two countries. In ancient times they were often united under the same rule, and in the Muhammadan period most of the dynasties which achieved independence in Egypt succeeded in annexing Syria to their dominions. Damascus, the chief city of Syria, was conquered by the Moslems in the year 634, and when the Umayyad Khalifs established themselves there in 661 the city became the capital of the Muhammadan world. It is next to impossible to discriminate between the textile productions of the two lands. While much of the damascened brass ware and glass vessels used in Egypt must have been produced in those districts in Syria or Mesopotamia which were long associated with these crafts by tradition or local convenience, textile production went on both in Syria and Egypt. The few examples described below may have been woven in either country. There is not the least likelihood that more than three of them, at the most, were found in the burying-grounds of Egypt, and the balance of evidence is in favour of that origin in regard to one specimen only (No. 970). It is a point not entirely without relevance that about the year 1401, towards the end of the period dealt with in this catalogue, the Mongolian conqueror Timur transferred silk-weavers, besides other craftsmen, from Damascus to his capital at Samarkand.¹

965. SILK FABRIC, woven with a small lozenge-diaper pattern in black and a Kufic inscription in a double horizontal band, the

¹ See *Narrative of the Embassy of Ruy Gonzales de Clavijo to the Court of Timur at Samarkand, A.D. 1403-6* Translated by C. R. Markham (Hakluyt Society, 1859), Heyd, *Geschichte des Levantehandels*, 1897, II, p. 699

lower repeating the upper, but inverted, in brownish yellow silk. The inscription is as follows:

السيد الاحل بن الدولة ابو يمن اطال الله نعاه

("The most glorious Lord, Yumn ed Daulah, Abū Yumn, may God prolong his existence"). Nāsir ed Daulah, Abū Nasr, instead of Yumn ed Daulah, etc., is a possible reading.

11th or 12th century.

PLATE XIII.

Size, 6 in. by 7 in. Acquired with the Bock Collection in 1863.

Note by Mr. A. R. Guest:—This is dated on the strength of the title Es Sayid el Ajall, the most glorious lord, as it has been translated here, and of the character of the Kufic lettering. The title was in vogue in the 11th and 12th centuries. In Egypt, where it was introduced about A.D. 1070, it was the style of the viziers, who had then assumed very extensive power. Before the date mentioned it had been adopted by the Governors of Damascus (see *Jour. Roy. Asiatic Soc.*, April, 1906, p. 394).

966. SILK FABRIC, the pattern is woven in vertical bands, divided by groups of stripes, and containing ornament, as follows, in subdued colours on a purple ground:—(1) An animal amid stems (fox and grapes?); (2) a row of heart-shapes between two lines of Kufic inscriptions; (3) an eagle with outspread wings; (4) a roundel enclosing a bird between two lines of Kufic characters—the spaces beyond the roundel contain rosettes and crescents; (5) a winged human-headed lion. The inscription in all four lines is the same

الفر الدائم

("Lasting glory! ")

11th or 12th century.

PLATE XIII.

Size, 3½ in. by 14 in. Acquired with the Bock Collection in 1864.

Note by Mr. Guest:—The second word is doubtful. The letters have probably been distributed in an arbitrary way, solely with a view to ornament (see *Jour. Roy. Asiatic Soc.*, April, 1918, p. 264).

Cf. Seal-bags at Canterbury (water-colour copies in the Museum, Nos. 822-1893, 1,152-1893; and especially 823-1893, with a pattern of peacocks and animals separated by vertical stripes).

967. ONE SIDE OF A SEAL BAG, of oblong shape, cut away at two corners, of silk, woven in subdued colours (buff, yellow and white)

on a purple ground. The fragment shows three parallel bands, one containing a wavy leafy stem with birds, and the next an inscription, in Kufic characters; the third is plain. Near the middle of the stuff the regular continuity of the pattern is interrupted by the inversion of the design. There are traces of two other bands above and below. The inscription is too indistinct to be legible.

Probably 12th century.

Size, 3½ in. by 2½ in. Given by J. Harvey Bloom, Esq., in 1911.

968. SILK FABRIC, in blue on a buff ground; pairs of birds, within panels of stepped lozenge form touching one another at four points. On either side of the birds is a short inscription in Kufic characters. The intervening spaces are covered with a diaper of small cross-forms.

11th or 12th century.

Size, 13½ in. by 8 in. Acquired in 1905. The appearance of this fabric suggests that it may have come from a burying-ground in Egypt, although there is no confirmatory evidence to that effect. There is a piece in the Kunstgewerbe Museum, Berlin (Lessing, *Gewebesammlung*, PLATE 4). The stuff is fragmentary, and the pattern has been completed in water-colour.

969. SILK FABRIC, woven in black on a buff ground. Pattern of lozenges, touching at the points, and each enclosing a smaller stepped lozenge with a rosette in the middle. The intervening spaces are covered with a small triangular diaper.

14th or 15th century.

Size, 8½ in. by 7½ in. Acquired in 1907. Perhaps from a burying-ground in Egypt. The stuff is fragmentary, and the pattern has been completed in water-colour.

970. PORTION OF A CAP, of silk, woven in pale buff colour and black. The pattern has been cut into triangular portions and rearranged. It apparently consisted of lozenge-shaped forms, each with four birds, and eight-lobed figures enclosed by arabesque foliations.

14th century.

Size, 9 in. by 8 in. Acquired in 1891. Believed to have come from a burying-ground in Egypt.

971 SILK DAMASK, pale blue Pattern of ogee shaped compartments, formed by interlacing stems, and each having in the middle a circular panel with a central rosette surrounded by leafwork and edged with a kind of cresting, in alternate rows the middle device is different though similar in character

14th or 15th century

Size, 13 in by 9 in Acquired with the Bock Collection in 1863 Perhaps made up into a vestment in Europe at an early date

972 SILK DAMASK, buff coloured Pattern of arabesque foliations supporting pear shaped ornaments bearing an Arabic inscription ('Glory to our Lord the King') and small eight-lobed circles also enclosing Arabic lettering which has not been deciphered Down the right side has been stitched a strip of an orphrey woven in brown and white silk and gold thread with a pattern of small animals at wide intervals This orphrey was woven in Sicily or Western Europe, probably in the 13th century The damask is apparently of the 14th or 15th century, it seems to have been made up into a vestment in Europe at an early date

PLATE XIV

Size 15 in by 16 in Acquired with the Bock Collection in 1863

973 BROCADE, woven in silver gilt thread and pink and white silk on a green satin ground The pattern is almost identical with that of the damask described immediately above There are minor differences in details The Arabic inscription on the pear-shaped ornaments is the same, that on the lobed circles gives the title "El Ashraf," probably referring to Qâ'itbâ'î sultan of Egypt (1468-1496) The appearance of this stuff suggests a rather later date than that of the previous example

PLATE XV

Size 3 ft 9 in by 7½ in Acquired in 1904

III. SICILY.

THE fame of Sicily for its silken fabrics in the medieval period led years ago to the indiscriminate attribution to the looms of Palermo of large numbers of rich stuffs, dating onwards from the 11th or 12th century to the 14th. It is now generally recognised that these old attributions were far too sweeping, and a more scientific classification is possible. Sicily may still claim a number of the earlier specimens, and in respect of the later ones there is no apparent reason why some may not have been woven in the island, although they may equally well have been woven on the mainland. By the early years of the 13th century looms for silk weaving had already been set up in places scattered throughout the Italian peninsula, and we cannot hope to differentiate satisfactorily between the stuffs woven in these places and the contemporaneous products of Sicily.

In the present catalogue we are concerned alone with the Muhammadan weavings, which are the earliest attributable to the looms of Palermo. In respect to these, the possibility of an Italian origin hardly arises. The tendency is rather in the direction of the contemporary weavings in other parts of the Muhammadan world. After varied fortunes into which it is not necessary here to enter, the island was, during the course of the 9th century, gradually overrun by the Arabs, and before the end of that century was completely in their power. The Muhammadan rulers acknowledged some kind of allegiance to the Fatimite khalifs, ruling first in Tunis, afterwards (A.D. 969-1171) in Egypt. Silk and gold stuffs were woven in Sicily certainly as early as the 10th century, but these were probably indistinguishable from those woven in Egypt or Syria, and no examples of Sicilian stuffs of the time can now be pointed out.¹ Nothing can be said, therefore, of the characteristics

¹ In 975 a Sicilian Emir states that some stuffs captured on a merchant ship are better than the Sicilian, because they were better woven, and the gold thread was superior to that produced in Sicily (Abraham ben Abdi, *Codice diplom. arab. sicut.*, t. I, p. 360; quoted by V. Gay, *Glossaire Archéologique*, p. 582). In the second half of the 11th century the Arab Emir of Palermo sent Spanish stuffs as a gift to Robert Guiscard (Francisque-Michel, *Récherches sur le Commerce des Étoffes*, Paris, 1852, Vol. I, p. 77).

of Sicilian stuffs before the arrival of the Normans in the island (A.D. 1060), and our ground is no more secure for some time after, but there is conclusive evidence that the Muhammadan character of the textiles of Sicily survived the Norman occupation for more than a century. The earliest textile of indubitably Sicilian origin is the famous Imperial mantle preserved in the Imperial Treasury at Vienna, and this is at the same time one of the richest vestments and one of the most magnificent works of art extant.¹ It is, however, an embroidery, and does not call for detailed examination here. The pattern, a date palm with a lion on either side springing on a camel, is Oriental; the red silk ground is woven with a small damask scroll-pattern. An Arabic inscription on the robe states that it was made in the Sicilian capital in the year 528 of the Hegira (=A.D. 1134); thus we have an example of Sicilian weaving and embroidery in the first half of the 12th century, showing that under the Normans the Muhammadan textile workers of Sicily produced the most splendid works of art.² Another vestment at Vienna, the Imperial Alb, has a broad border embroidered with griffins and trees. This vestment has inscriptions both in Latin and Arabic, from which we gather that it was made at Palermo under the Norman king William II in the year 1181.³ This brings us near both in date and style to the pink and gold brocade at Palermo, which formed part of the robe in which the Emperor Henry VI (d. 1197) was buried in the cathedral there and was removed from his tomb before the year 1784.⁴ The pattern, which is on a small scale, consists of pairs of gazelles and parrots on either side of conventional trees arranged one above another in continuous vertical bands.

The great importance of these three fabrics lies both in their merit as works of art and in their witness to the nature of Sicilian work in the 12th century. The two earlier are not only inscribed in

¹ F. Bock, *Die Kleinodien*, Vienna, 1864, PLATE VI

² Idrisi, the Spanish Arab historian (1099-1154), who attended the Court of Roger of Sicily, wrote that Sicily produced much silk (Fr. Michel, *Récherches*, I, p. 73-82).

³ F. Bock, *op. cit.*, PLATE VII

⁴ F. Daniele, *I Regali Sepolci di Palermo*, Naples, 1784 PLATE F. and p. 43 A piece is in the British Museum (Guide to the Medieval Room, 1907, p. 258)

Arabic, but they bear the stamp of Oriental art throughout. The third is already assuming the character of medieval European textile art, though influenced, as that art profoundly is, by Oriental work. As the present catalogue deals only with Muhammadan art we need not concern ourselves with later developments. The lining of the mantle of A.D. 1134 gives a clue to a class of woven stuffs of which a few specimens, mostly small and fragmentary, are to be found scattered in various collections. They are finely woven by the tapestry method in silk and gold thread; the preponderating colour of the former is red, but details are introduced in various colours. The chief example known to us forms the border, partly visible when worn, of the lining of the mantle. The interlacing bands in this fabric enclose representations of the Temptation in the Garden of Eden, and conventional trees, birds and Arabic lettering.¹ An example of similar character with serpents, horsemen, animals and birds is in the tomb of Roger (Norman ruler of Sicily 1072-1111) at Palermo.² There are two examples in the Museum, described below. A specimen recently found in the Monastery of San Pietro at Modena is now in the Civic Museum there.³ It has a pattern of stems, some ending in animals' heads⁴ and human figures. Similar figures appear on the fine example in the Museum at Darmstadt. This piece also has terminal figures (mermaids?⁵), animals and birds, besides the dragon-headed snakes. A splendid specimen was lately removed from the binding of a medieval document in the royal archives at Dresden and is now in the Kunstgewerbe Museum there. The pattern consists of trees with interlacing branches and peacocks.⁶

A fragment with birds and interlaced ornament is in the Brussels Museum. It is stated to have been found in a church in Spain.⁷

¹ F Bock, *Kleinodien*, PLATE VI; tapestry lining, PLATE XXVIII

² F Daniele, I Regali Sepolcri del Duomo di Palermo. Naples, 1784 PLATE C

³ Rassegna D'Arte, II, p. 85

⁴ This device is found all over the Muhammadan world. It is represented in the sculpture of St. Mark's, Venice (Onganja, Bas di S. Marco, V, Part VI, PLATE 23)

⁵ Cf. the mermaids on the woven gold orphrey of the Imperial Sandals at Vienna (Bock, *Kleinodien*, PLATE IV)

⁶ Zeitschrift für Bildende Kunst, new series, Vol. 14 1902-3 p. 308

⁷ Errera Cat. d'Étoffes, No. 5

With it was another piece, now in the collection of M Claudio Côte of Lyons, showing Arabic lettering and birds¹

In the treasury of the church of Notre-Dame at Tongres is an example with birds, animals and dragon headed snakes². The Rijksmuseum at Amsterdam possesses an example different from all those referred to above. The pattern consists of small palmettes springing from interlaced bands, in gold, red, blue and green on a white ground³.

The fragments above mentioned are all small in size, the technique, while accounting for the distorted form of some of the details, also allows for variations in the repetition of the patterns. A feature present in most of them is the snake with the head of a dragon, animal or bird. This device is occasionally found in other woven fabrics⁴.

These stuffs all appear to date from the 11th or 12th century. The determination of the locality where they were woven is a problem of more difficulty. The Arabic lettering on the examples at Vienna and in M Côte's collection indicates a Muhammadan origin, and it should be borne in mind that they may have been made in different parts of the Muhammadan world. Some may perhaps have been woven in Egypt, but the fact that two of them at least are so closely associated with the Norman rulers of Sicily suggests that island as the principal place of origin, at any rate. This theory is strengthened by the fact that one of these pieces belongs to a vestment certainly made at Palermo. The famous hanging representing a Byzantine emperor, removed from the tomb of Bishop Gunther (d. 1064) at Bamberg, though entirely different in design, is woven in the same manner, showing that this process of weaving was also followed by Byzantine craftsmen in the 11th century⁵.

¹ *Les Arts Nov* 1906

² *Ann de la Société d'Archéologie de Bruxelles* 17 1903 p 221

³ *Meisterwerke* Munich 1910 PLATE 181

⁴ It is also seen on other works of art—e.g. an enamelled plaque belonging to the *Fala D Oro* at Venice (A Venturi *Storia dell' Arte* II p 654)

⁵ E Bassermann Jordan *Der Bamberger Domschatz* PLATE 10 *Cahier et Martin Mélanges d'Archéologie* PLATES 32 33

Another class of silk fabrics for which a Sicilian origin may reasonably be claimed is characterised by an arbitrary arrangement of the colours. They are generally in pale red and yellow and dark blue, disposed in parallel horizontal stripes which have little or no relation to the design. The stuffs are always delicate in the texture. White, purple or green are occasionally added to the principal colours above mentioned and more rarely gold thread is introduced in narrow stripes.¹ The patterns are small in scale but become larger with the course of time. That they are of Oriental origin, or at any rate produced under Oriental influence, is shown by the band of Arabic lettering on two of the examples (Nos. 976 and 977). The tone and disposition of the colours and the fine texture tend to strengthen the view that these stuffs were first woven by Oriental craftsmen. As time goes on the patterns assume a more Western appearance, and the striped arrangement disappears, although the same characteristic colours are still employed. These considerations point to a locality where the textile industry arose under Arab domination, and it seems likely that Sicily is the place of their origin. Perhaps some of the earlier examples of the class may have been woven in Egypt or Syria, and indeed it is impossible to distinguish the earliest Siculo-Muhammadan stuffs from such fabrics. At a later time, when the Oriental motives have weakened or disappeared, the tradition may have been passed on to the mainland of Italy, or perhaps to Spain. Apart from the main design, the surface of most of the earlier examples is broken up into minute diaper ornamentation, and even the later ones are in strongly marked zigzags or diagonal lines. The colours, with the exception of the blue, though pure in tone, are generally pale, and this breaking-up of the surface of the stuffs contributes much towards enlivening the patterns which otherwise might appear monotonous or indistinct. There are only two specimens in the Museum with Arabic lettering, which occurs in a narrow horizontal band (Nos. 976 and 977); their patterns, which are almost identical,

¹ This way of producing a polychromatic effect was probably adopted on account of its simplicity. It is of little consequence to the weaver how many colours there are in a stuff, provided that the number in use at the same moment is limited.

consist further of floral forms and parrots. Several of the others described below have animals or birds in the pattern.

974. TAPESTRY-WOVEN PANEL, in coloured silks and gold thread on silk warps. The ground is red, and the pattern is chiefly in gold, with white, red, green, blue and black for small details. It is divided by interlacing gold bands into oval compartments, which leave inter-spaces of incurved lozenge shape. In the former are highly conventionalised plant devices, on a background covered with scrolls in gold. In the latter, plant devices fill the upper half, with gold scrolls below. Emphasis is given to the principal features of the pattern by employing a double thickness of gold threads, those on the front being passed over several warps to produce a raised effect.

12th century.

PLATE XVI.

Size, $10\frac{1}{2}$ in. by 7 in. Acquired with the Bock Collection in 1863

Fragments of the same pattern are in the Kunstgewerbe Museums at Berlin and Vienna, in the Cluny Museum, Paris, and in the Museum at Lyons.

975. TAPESTRY-WOVEN PANEL, in coloured silks and gold thread on silk warps. The ground is in gold, and the pattern is chiefly in red, other colours being white, pale blue and black. It is divided by interlacing bands into compartments roughly circular in shape, with intervening spaces of concave-sided hexagons. The circles contain conventional trees of pyramidal shape. The hexagons are filled with branch devices, apparently of plant form (now incomplete); one of them seems to have two human heads on the branches.

12th century.

PLATE XVI.

Size, 5 in. by 11 in. Acquired with the Bock Collection in 1863.

Fragments of the same pattern are in the Kunstgewerbe Museums at Berlin and Vienna, and in the Cluny Museum, Paris.

976. SILK TEXTILE, woven in colours and gold thread. Across the middle is a horizontal band edged on both sides with S-shaped foliated scrolls, and containing a double line of Arabic lettering in dark blue on a gold ground, the lower of which repeats the upper but

is inverted. Above and below this band is a row of parrots arranged in pairs back to back with the points of their wings touching and their heads turned towards one another. The background is covered with a diaper of tiny lozenges.

12th century.

PLATE XVII.

Size, 6 in. by 15 in. Acquired with the Bock Collection in 1863

977. SILK TEXTILE, similar in texture, colour and pattern to the above; but the band of inscriptions is at the top of this piece, with a single row of parrots placed at a greater distance from it, the intervening space being covered by an extension of the diaper background.

12th century.

Size, 9½ in. by 11 in. Acquired with the Bock Collection in 1860.

978. SILK TEXTILE, woven with rows of tall trees, with pairs of birds in the foliage, springing from circles each of which contains a rosette surrounded by a border of running animals. The colours, in horizontal bands of red and yellow and blue and yellow, have no relation to the design. The background is covered with a diaper of tiny lozenges.

13th century.

Size, 10½ in. by 5½ in. Acquired in 1892.

An example of the same pattern is in the Berlin Museum (J. Lessing, *Gewebesammlung*, PLATE 91A).

979. SILK TEXTILE, woven in red and yellow, with rows of trees of pointed oval form, on each of which rest two birds. The background is covered with a diaper of tiny lozenges. There are traces of a blue horizontal band at the bottom.

13th century.

Size, 4 in. by 5 in. Acquired with the Bock Collection in 1864.

The same pattern, changing arbitrarily into another of stripes of diaper ornament (see No. 983), forms the material of a small reliquary bag in the treasury of Sens Cathedral (Rev. de l'Art Chrétien, LXI, p. 460). A seal bag at Canterbury (painted photograph in the Museum, No. 127-1894) is very similar, but the trees are upside down. Another piece, at Berlin (J. Lessing, *Gewebesammlung*, PLATE 91B; O. v. Falke, *Seidenweber*, Fig. 283), shows slight variations.

980 SILK TEXTILE, woven in red and yellow, with rows of circles enclosing pairs of crowned lions and outlined by bands containing running animals Where the circles touch, the bands are overlaid with roundels containing rosettes and star forms The intervening spaces are filled with leaves radiating from star forms

13th century

PLATE XVIII

Size, 9 in by 5 in Acquired with the Bock Collection in 1863

A similar stuff is in the Brussels Museum (I Errera, Cat d'Étoffes Brussels, 1907, No 15)

981 SILK TEXTILE, woven with rows of circles enclosing pairs of collared animals and outlined by bands containing rosettes Where the circles touch, the bands are overlaid with star forms The intervening spaces are filled with leaves radiating from squares which enclose crosses In red, blue and yellow

13th century.

PLATE XVIII.

Size 7 in by 16 in Acquired in 1899

Cf silk textile, chiefly in red and yellow, with pairs of lions in circles, at Berlin (Lessing Gewebesammlung, PLATE 81c)

982 SILK TEXTILE, woven with narrow horizontal stripes of varying width in red, yellow, blue, white and green, and gold thread One stripe has a row of rosettes in gold thread, others have small discs or diaper ornament

13th century.

Size, 6 in by 5 in Acquired in 1899

983 ~~¶~~ SILK TEXTILE, woven in red, yellow, green and white with an intricate pattern of horizontal and vertical stripes crossing one another and covered with small diaper patterns

13th century.

Size 4 in by 7 in. Acquired in 1899

The left hand half of the pattern of a reliquary bag at Sens (see note to No 979) is of the same design

984 SEAL BAG, woven in red, yellow, green and white silk, with rows of birds with tails outspread on a background of small diaper pattern.

13th century.

Size, 8½ in by 3½ in Given by J Harvey Bloom, Esq., in 1911

985 SILK TEXTILE, woven with rows of heart-shaped ornaments supported by stems enclosing stars and rosettes and relieved by conventional foliage The colours are purple, green, red, yellow and white, chiefly in stripes having little relation to the design

12th century.

Size 6 in by 8 in Acquired in 1864

A similar piece (Cahier & Martin, *Mélanges*, III, PLATE xvib) is stated to have come from the church of St Leu in Paris

986 SILK TEXTILE, woven in colours and gold thread The pattern is arranged in horizontal bands One, in red, has pairs of peacocks in yellow facing one another. Above this is a party-coloured band in purple, yellow, and white with a row of rosettes in the same colours The background is cream-white with a diaper of lozenges

13th century.

Size, 12 in by 9½ in Acquired in 1902.

An example in Mme Errera's collection (I. Errera, *Cat d'Étoffes*, Brussels, 1907 No 65a) shows that the stripes were repeated with variations in the colours

IV. SPAIN.

THERE is no evidence of the existence of a silk-weaving industry in Spain before the Muhammadan conquest. In the year 711 the Arabs invaded Spain, and they speedily occupied almost the whole of the peninsula. The culture of the silkworm and the weaving of silk, even if not actually introduced by the invaders, quickly attained under them a degree of prosperity certainly unknown before. Andalusia, the southernmost province, was the seat of the industry, and its capital Almeria was at first the principal centre. We are told by *Idrisi*, the Spanish-Arab historian (1099-1154) of 800 silk looms at work here for the weaving of costly stuffs, besides a much larger number producing stuffs of inferior quality in silk and other materials. As early as the 9th century Spanish weavings of the richer sort were known beyond the limits of the country; they are mentioned several times in the Papal inventories of that time. But foreign stuffs appear still to have been imported. It is recorded of *Ibrahim ibn Hejjaj*, who ruled at Seville at the end of the 9th and the early part of the 10th century, that his name and titles were woven in gold on his robes, and that he received stuffs from the manufacturing cities of Egypt.¹ In the 10th century the chronicler *Razi the Moor* (d. 932), who wrote a history of Spain, mentions silk-weavings of Almeria. In succeeding centuries other cities in and near the province of Andalusia are mentioned by chroniclers as weaving centres. Among them are Malaga, Seville, Granada, Baeza, Murcia, and Alicante.²

¹ B and E. Wishaw, *Arabic Spain*, p. 73

² Otto of Freising mentions the silk manufacturers of Almeria and Lisbon in 1154. Ibn Said speaks of the weavings of Almeria, Malaga and Murcia. Ibn el Khattib says what made Almeria superior to all other cities of the world was its silk and other weavings. Another writer says (in 1248) that the silk stuffs of Granada were preferred to those of Syria. The silks of Saragossa are mentioned in the 13th century (see *Francisque-Michel, Recherches*, pp. 287-294). The evidence of the 13th century chronicler *Ash Shakandi* of Cordova shows that the silk stuffs of Almeria long maintained their reputation.

The record that an Emir of Palmero in the second half of the 11th century sent Spanish stuffs to the Norman adventurer Robert Guiscard seems to imply a superiority of such stuffs over those of Sicily at the time. But already before this we have tangible evidence of the skill of the weavers in Southern Spain. A remarkably fine fabric, the "veil of Hishâm," in silk, gold thread and linen is now preserved by the Royal Academy of History at Madrid. It has a band of tapestry-weaving in colours, chiefly dark and light blue and pale red, on a ground of thin gauze with a row of compartments enclosing human busts, animals and birds, and on either side of this an Arabic inscription invoking blessings on Hishâm II, Khalif of Cordova 976-1013.¹ A feature of this stuff is its resemblance in style and texture to contemporary Muhammadan weavings found in the burying-grounds of Egypt, specimens of which are described in an earlier part of this catalogue. While it is remembered that an Arab ruler of Seville a century earlier received some weavings from Egypt, there is no valid reason for supposing that the veil now in question was imported from abroad. The weavers from Southern Spain must have been quite capable of doing such work at the time, and a similarity to the weavings of Egypt appears only natural when all the circumstances are considered. This stuff was found under the altar of the church of San Esteban de Gormaz, province of Soria.² The fabrics which most closely resemble Hishâm's veil are those from Egypt, some of which bear the names of Fatimid khalifs.³ So far, nothing else of the same character seems to have been brought to light in Spain. The documentary value, therefore, of this

¹ A comparison with the remarkable Spanish caskets in carved ivory (of which there are four examples in the Museum, besides others in the Louvre, in Spain and elsewhere) bearing the names of Spanish khalifs of the same half century will show the relation between the textile and plastic treatment of ornament at the time.

² A negative (No. 51952) is in the possession of the Victoria and Albert Museum. Illustrated in colour, in P. M. de Astillero, Catálogo de la Exposición de Tejidos, Madrid, 1917, Pl. XXI. A fabric in the treasury of Sens Cathedral, the "Deuxième Suaire de Ste. Colombe," has a border technically very similar. The stuff is of plain red silk, the border is in colours on a gold ground; it has three compartments, with an animal in one and pairs of birds in the others. In each of the intervening spaces is the inscription *El Baraka* (blessing). A small bag in the same treasury is of precisely similar character (Rev. de l'Art Chrétien, LXI, 1911, pp. 458-461).

³ See ante, p. 10.

important weaving lies rather in the evidence it affords of the close relation between the textile arts of Spain and other parts of the Muhammadan world at the time than in any indication of the special characteristics of Spanish work

The next woven fabric throwing light on the problem is of a different character, and it is of much historical value as it enables us to identify a group of early stuffs as Spanish

It is a brocade in silk and gold, used to protect a document of the period of Fernando II, King of Leon (1158-1188), in the cathedral archives of Salamanca, and presumably of contemporary date. The pattern, unfortunately not quite complete, consists of pairs of birds within roundels outlined by bands of Kufic inscriptions. The intervening spaces are filled by star forms surrounded by arabesque foliations. Another Arabic inscription is on the body of the bird. The colours are red and dark olive green on a cream-white ground.¹

This stuff is related to three early textiles in the Victoria and Albert Museum, described below. It bears a striking resemblance to the first two in design, colour and texture. When the three designs are placed together the evidence of a common origin is seen to be very strong. As a special feature the frequent insertion of a fine woven line between two juxtaposed colours, and the accentuation of the contours by a similar device, is conspicuous in all three. This tendency to design in lines, rather than in masses, was developed to such an extent by the Spanish weavers that the consequent intricacy and fineness of their productions tends almost to give them the appearance, at first sight, of miniature paintings rather than weavings. The colour scheme is another point of close resemblance. The Salamanca stuff and No 989 are in red, dark olive green and gold on a cream-white ground, and No 990 is in the same colours without the gold. The similarities between the Salamanca stuff and No 991 are more subtle, but none the less striking when examined carefully, as indicated below. A number of other stuffs belong to the same group. The "suaire de St Leon" in the treasury at Sens,

¹ Illustrations in *Artifiano Exposicion de Tejidos Madrid 1917* PLATE VI (in colours) O v Falke Seidenweberfig 190 G Migeon Manuel d'Art Musulman II fig 337

with pairs of lions enclosed by interlaced quatrefoils, is one of these.¹ Another, with pairs of deer and lions in circles, is in the Berlin Museum.² Two further examples very similar to one another, with pairs of animals in circles, were shown at the Madrid Exhibition of Textiles in 1917.³

In spite of variations in detail exemplified in this group, the close general resemblance in design and colour point to a single locality and a definite period. All available evidence tends to show that we are not likely to be far wrong in concluding that these stuffs are to be traced to the craftsmen of Southern Spain in the later years of the 12th and the early part of the 13th century.

Other early stuffs of great interest, obviously related to this group, but larger in scale of design and showing no inscriptions, cannot be brought within the scope of the present catalogue without extending its range generally.⁴

It is unfortunate for the purposes of critical study that in later times, although Arabic inscriptions are frequently introduced into Spanish stuffs, they are usually mere formulas, giving no positive indication of period or locality of weaving. We are bound to rely largely on conjecture, based in some degree on the characteristics of stuffs known to have been preserved in Spanish treasuries for many centuries, in tracing the progress of the weaver's craft in Spain during the Middle Ages.

In the 14th century two types of designs appear which are characteristic of Spanish weaving. Both are rendered in bright colours, red usually predominating. One shows the elaborate interlacings such as are found in profusion in the decoration of the Alhambra. The other type is more varied in character, with animals, birds and conventionalised floral ornament. Modifications of these designs outlasted the dominion of the Moors in Spain, and were

¹ Rev. de l'Art Chrétien, LXI, 1911, p. 383, O. v. Falke, Seidenweber, fig. 204.

² J. Lessing, Gewebesammlung, PLATE 44; O. v. Falke, fig. 191.

³ Exposición de Tejidos, PLATE VII. They were lent by the Archaeological Museum, Leon, and by Da Elena Rodríguez.

⁴ See especially Lessing, Gewebesammlung, PLATES 42, 43, 48; O. v. Falke, figs. 187, 189. Leroy, Matériaux, VIII, PLATE 68; Pasco, Coll. Miquel y Badia, PLATE V, 47 bis.

characteristic of the *mudéjar* style of the 15th and 16th centuries. The task of describing these in detail must be left to another publication.

987. BROCADE IN SILK AND GOLD. The pattern is in horizontal bands of varying width. The principal band is in gold, with a double line of Kufic lettering, in red and white, forming the word "baraka" (blessing). The word is continuously repeated, and the second line is the same but inverted. Above are two narrow bands separated from it and from each other by groups of red and white stripes; the first contains a row of rings and squares in gold on green and the next a row of eight-pointed stars and floral forms in gold on blue. Beyond again is a broad band with a double row of eight-lobed circles, each containing an X-shaped device and conventional ornament in gold on blue; the intervening spaces contain eight-pointed star forms with foliations proceeding from four of the points, in gold on white. The whole pattern was repeated and inverted from the middle of the inscribed band, but with variations in the colours.

This fragment formed part of a mantle removed in 1848 from the tomb of the Infante Don Felipe (d. 1274), son of King Ferdinand the Saint, at Villalcazar de Sirga, near Palencia.

13th century.

PLATE XIX.

Size, 8 in. by 15 in. Acquired in 1893.

The larger part of the robe is now in the Archaeological Museum at Madrid (L. Williams, Arts and Crafts of Older Spain, III, p. 29). Another piece is in the collection of M. Claudius Côte at Lyons ("Museum," I, 1911, p. 432). A brocade very similar, but differing in detail, said also to have come from the Infante's tomb, is in the possession of Signor Giorgio Sangiorgi at Rome (Dedalo, I, 1920, p. 112). Examples of each design, both stated to be from the tomb, were in the Miquel y Badia Collection. (Pasco, PLATE XIII, 102 and 103) A point of interest in connection with this stuff is the evidence it affords that the Christian kings in Spain wore stuffs with Muhammadan inscriptions. A cope and dalmatic, formerly in the cathedral of Lérida, are of brocade in some respects analogous to this stuff (see No 988). The ground of each is divided into small squares with interlaced geometrical patterns in gold and colours. It is suggested that the material of these vestments was woven at Almeria. They were shown at the Saragossa Exhibition in 1908 (Bertaux, Exp. de Saragosse, Paris, 1910, PLATES 46, 47). Sewn to the breast of one of the dalmatics

was a piece of tapestry-weaving in silk and gold with interlacings and inscriptions bearing some resemblance to the Muhammadan tapestry-weavings of Egypt (Dedalo, I, p. 107).

988. BROCADE, woven in gold thread and red, pale blue, pale green and white silks. Pattern of small squares filled with repetitions of two geometrical forms, one based on interlacing curves and the other on interlacing straight lines. A fragment of a cope of "San Valero" until recently preserved in the Cathedral of Lérida.

Hispano-Moresque (Almeria?). 13th century. PLATE XIX.

Size, 4 in by 3½ in. Given by Sir William Lawrence, Bart., in 1923.

The cope is illustrated in Pedro Mg. de Artiñano, *Catálogo de la Exposición de Tejidos*, Madrid, 1917, PLATES 8 to 10.

See also Dedalo, I, 1920, pp. 104, 111; *Arte Español*, Vol III, p. 458. See also note to No. 987 above.

989. BROCADE IN SILK AND GOLD; pairs of peacocks and wingless griffins, separated by tree forms in red, dark green and gold on a cream-white ground, within lozenge spaces formed by bands with roundels at the intersections. The bands have rows of discs and the roundels enclose radiating devices, in red and dark green. There is an inner border to the spaces with peacocks, containing repetitions of an inscription in Kufic characters apparently signifying "Perfect blessing and victory." The design is interrupted by a horizontal band in gold with a Kufic inscription in black consisting of the word "Arrahman" (the Merciful) repeated.

12th or 13th century.

PLATE XX.

Size, 5½ in. by 5½ in. Acquired in 1894.

Reproduced in O. v. Falke, *Seidenweberei*, Fig. 203.

990. BROCADE in red and cream-white silk divided into lozenge spaces, formed by bands with roundels at the intersections. The spaces enclose alternately a pair of wingless griffins separated by a conventional tree, or a rosette within two interlaced quatrefoils. The bands have rows of discs and within the roundels are quatrefoil forms.

12th or 13th century.

PLATE XVIII.

Size, 7 in by 1½ in. Acquired with the Bock Collection in 1863.

The two griffins are very similar to those on the previous example.

V. CHINA.

THE whole complex problem of the silk-weaving industry of China, which is by far the oldest in the world and has certainly been in operation on a vast scale for more than two thousand years, cannot be entered into here. We are concerned only with medieval times, and with patterns in which Arabic lettering appears. A good many examples are known, but their Chinese origin is not always recognised, as the Arabic script has been sometimes regarded as indicating a more western provenance. But Muhammadan settlements were formed in China under the T'ang dynasty (618-906), and Islam has continuously held its ground to the present day. Consequently the Arabic script has been familiar to millions of people of Chinese race for many centuries, and it is often found on Chinese works of art. Occasionally Chinese characters appear on the same stuff with Arabic, and there need be no reasonable doubt that in such cases the stuff is Chinese. The close association of the Arabic script with the Muhammadan faith provides a sufficient explanation of its use in foreign lands ; while the craftsman of other than Chinese origin would have little reason for reproducing the intricate Chinese characters even if he were capable of doing so. Further, it may be laid down as a reliable working theory that all textiles, and probably all other works of art as well, in which all the elements of the design, with the exception of the Arabic script, are Chinese both in origin and in the form of expression employed, were actually made by Chinese craftsmen. Some may have been located in districts outside the limits of China proper, but this circumstance would not affect the nationality of the work produced.

Of all Chinese stuffs with Muhammadan inscriptions, that at Danzig with an inscription in honour of En Nâsir, Mamlûk King of Egypt (1293-1341), is the most important.

It has been pointed out in an earlier chapter¹ that such stuffs were woven as presents for the Egyptian Sultan. Five specimens described below, and attributed to Chinese weavers, were found in

¹ P. 38

Egyptian burying-grounds, but they bear no sign of having been intended as ceremonial gifts. There is no apparent reason to regard them as anything more than ordinary products of the medieval Chinese looms, available at the time equally for local use or for export. Overland routes to the Far East were trodden by many merchants besides Marco Polo the Venetian, and Chinese junks still visited the Red Sea as late as the 15th century. Consequently, doubts need not arise in regard to the attribution to Chinese looms of stuffs which are known to have been in the West since medieval times. A remarkable set of vestments at Regensburg has long been a puzzle to experts, but there can no longer be any reasonable doubt that they are made of Chinese brocade. Specimens of these brocades are described below (Nos 993, 994). An instance more surprising, but hardly more disputable, came to light as recently as the year 1921, when the tomb of Cangrande della Scala (d. 1329) was opened at Verona. The garments and funeral wrappings were of Chinese brocade¹.

Other Chinese brocades appear to have been in Europe since medieval times. An example of great interest, now in the Kunstgewerbe Museum at Berlin, has the "unicorn" (*ch'ihlin*) and floral patterns in ogee compartments². A form of the Chinese *shou* (longevity) character appears on the large flower, and an Arabic inscription, in praise of the Sultan, repeated in the outlining bands, is the same as one which appears on En Nâsir's brocade at Danzig, already mentioned. The pattern is in silver thread and blue silk. Another brocade with the *shou* character on a palmette belongs to the Kalandsbruderschaft at Stralsund. The floral pattern is in flat gold strips and coloured silks³. A brocade in the Ducal Museum at Brunswick has an Arabic inscription, in praise of the Sultan, and small conventional patterns, arranged in narrow stripes, in flat

¹ See Dedalo Jan. 1922 p. 499 article by Ant. Avena also Bollettino d' Arte del Ministero della Pubblica Istruzione (1922) An I Serie II article by G. Sangiorgi.

² Lessing Gewebesammlung PLATE 117 O von Falke Seidenweber: Fig 355

³ Lessing PLATE 107A. Other Chinese brocades without inscriptions of any kind are in the same collection (Lessing PLATE 107B with a floral pattern in coloured silks and flat gold thread O von Falke Fig 329 with lions and dragons in flat gold thread on red silk)

gold strips and coloured silks¹ A brocade from a Silesian village church, and now in the Kunstgewerbe Museum, Berlin, has a pattern of dragons in lobed circles, and a band enclosing a formal Arabic inscription in gold thread on a red ground²

When the brocades above mentioned are considered as a group, similarities in materials, colours and general appearance become evident More often than not, the gold thread is in the form of flat strips, and there are grounds for the theory that this type of gold thread for weaving was only used by craftsmen of Far Eastern nationality The colours are generally few and bright in tone Sometimes one colour of silk alone is used When the pattern is in stripes, it is usual to have one more colour for the ground than there are motives in the pattern If, for example, there are two repeating stripes, there are three repeating colours, so that for any single motive they continually change Stripes are often used, and in such cases Arabic inscriptions, where they appear, sometimes run at right angles to the ornament

993 BROCADE, woven in green, blue, red, black and white silks and flat strips of gilt leather The pattern is in vertical bands separated by narrow stripes The bands contain three different groups of motives, as follows (1) an Arabic inscription ("Glory, victory and prosperity")—the repetitions are separated by circles of interlaced ornament, (2) a lion, a phoenix, a deer, and a tortoise in rectangular compartments, the second and fourth being enclosed by circles, (3) small diaper patterns, and quatrefoils enclosing arabesque and foliated ornament (circles enclosing lotuses and rosettes also appear on the drawings referred to below)

Woven by a Chinese craftsman for Muhammadan use 13th—14th century

PLATE XXI.

Size, 16½ in by 14 in Acquired with the Bock Collection in 1863 A dalmatic of this material, one of two of the kind is in Regensburg Cathedral Two water-colour drawings in the Museum Nos 607 608—1891, reproduce the pattern of this dalmatic.

¹ Lessing PLATE 108A; O von Falke Fig 328 Another brocade of these materials in the same collection has a pattern of peacocks and flowers but no inscriptions (Lessing PLATE 108B O von Falke Fig 342)

² Lessing PLATE 110B

994 BROCADE woven in black, pale blue and green silk and flat strips of gilt leather. The pattern which is only partly seen in this example, is in vertical bands separated by narrow stripes, both divided into rectangular compartments. The bands contain lions chasing balls, palmettes, crescents, fishes in circular ponds, and interlaced arabesque and diaper designs, and inscriptions in Arabic characters. The name (Abd el Aziz) occurs in a circle. The stripes contain running animals, ducks, fishes, interlaced and geometrical patterns and inscriptions.

Woven by a Chinese (?) craftsman for Muhammadan use 13th—14th century

PLATE XXII

Size 5½ in by 13½ in Acquired with the Bock Collection in 1863

A dalmatic one of two of the kind is in Regensburg Cathedral. Three water-colour drawings in the Museum Nos 609 to 611—1891 reproduce the pattern of this dalmatic. The above description of the pattern has been supplemented by reference to these drawings.

995 BROCADE woven in pale blue, green, red (faded) and white silk and flat strips of gilt leather. The pattern is in vertical bands containing ducks amid water-plants. Groups of narrower stripes intervening have diaper designs on green, white and red grounds.

Woven by a Chinese craftsman for the Western market 13th—14th century

PLATE XXI

Size 13 in by 7½ in Acquired with the Bock Collection in 1863

This brocade and the following belong to the same group as the two examples just described. The complete design in each case may have included Arabic inscriptions.

996 BROCADE woven in pale blue, red (faded) and white silk and flat strips of gilt leather. The pattern which is fragmentary, is in vertical bands containing birds, flowers, and interlaced and diaper ornament.

Woven by a Chinese craftsman for the Western market 13th—14th century

Size 6 in by 5 in Acquired with the Bock Collection in 1863

See note to the brocade described above

997. BROCADE, woven in coloured silks and gold thread. The pattern is in vertical bands separated by narrow stripes. The former contain alternately a row of palmettes or an inscription in Arabic characters signifying "The Sultan, the Wise." In the stripes are rows of crescents enclosing discs. The pattern is throughout in gold thread, and the ground of the bands is dark or light red, blue or green; that of the stripes is pale blue.

Woven by a Chinese craftsman for the Western market. 13th—14th century.

PLATE XXII.

From the treasury of St. Mary's Church, Danzig. Size, 4 in. by 12 in. Acquired with the Bock Collection in 1875.

The gold thread in this example consists of strips of gilt leather wound round a core of flax or hemp. For the inscription, compare that on brocade No. 993. A chasuble of this material is in St. Mary's Church, Danzig. There is also in that church a cope of almost identical pattern (A. Hinz, Schatzkammer der Marienkirche zu Danzig, Danzig, 1870, PLATES V. VI; Meisterwerke, Munich, 1910, PLATE 182; Lessing, Gewebesammlung, PLATE 120B).

998. BROCADE, woven in pink silk and gold thread, relieved by small details in silver thread, with ogee-shaped compartments outlined by floral stems and containing alternately a Chinese "unicorn" (*ch' ilin*) with Arabic characters upon it, and a pair of birds.

Woven by a Chinese craftsman for the Western market. 14th—15th century.

PLATE XXIII.

Size, 15½ in. by 9 in. Acquired in 1893.

The gold and silver threads consist of strips of gilt or silvered leather wound round a linen core. A brocade closely resembling this in materials, texture and colour, with a pattern of birds and floral stems, forms the ground of an altar frontal, embroidered with the arms of Valencia in Spain, No. 792—1893 in the Museum.

999. BROCADE, woven in coloured silks and gold thread. The pattern is in horizontal bands, alternately broad and narrow. The former contain phoenixes, and large palmettes on which are inscriptions in Arabic characters, surrounding a central device consisting of a crescent enclosing a disc. Rows of small crescents also edge these bands. The narrow bands are divided into small panels

containing Arabic characters, animals and interlaced ornament. The patterns are in gold thread relieved by pale blue and white silks. The ground of the broader bands is alternately dark blue and red, that of the others is a deeper red.

The pattern shows a combination of Chinese and Muhammadan motives. Woven by an Oriental craftsman in the 13th or 14th century.

PLATE XXIV

Size, 16 in by 10 in Acquired in 1893

The gold thread consists of strips of gilt membrane wound round a linen core

A brocade of the same pattern is reproduced by Lessing, PLATE 112A

NUMERICAL INDEX.—I.

REGISTERED NO	CATALOGUE NO	PAGE	REGISTERED NO	CATALOGUE NO	PAGE
7045—1860	— 977	— 53	121—1891	— 923	— 28
8227—1863	— 974	— 52	127 & A—1891	— 868	— 13
8229— "	— 975	— 52	128—1891	— 924	— 29
8245A— "	— 976	— 52	129— "	— 869	— 13
8247— "	— 980	— 54	130— "	— 925	— 29
8288— "	— 993	— 65	131— "	— 926	— 29
8291— "	— 996	— 66	132— "	— 927	— 30
8560— "	— 965	— 43	293— "	— 898	— 22
8566— "	— 990	— 61	294— "	— 904	— 23
8601— "	— 995	— 66	296— "	— 911	— 25
8614— "	— 972	— 46	297— "	— 912	— 25
8639— "	— 994	— 66	297A— "	— 913	— 26
8640— "	— 971	— 46	298— "	— 970	— 45
1235—1864	— 966	— 44	308— "	— 899	— 22
1254— "	— 979	— 53	309— "	— 900	— 22
1257— "	— 985	— 55	310— "	— 901	— 22
783—1875	— 997	— 67	311 & A—1891	— 902	— 22
1314—1888	— 945	— 34	312—1891	— 903	— 23
1330— "	— 950	— 37	48—1892	— 978	— 53
1376— "	— 942	— 33	613— "	— 887	— 18
1381— "	— 862	— 10	614— "	— 888	— 18
1382— "	— 896	— 21	615— "	— 962	— 41
1661— "	— 906	— 24	881— "	— 992	— 62
257—1889	— 946	— 35	765—1893	— 999	— 67
291A— "	— 917	— 27	779— "	— 998	— 67
291C— "	— 944	— 34	796— "	— 987	— 60
327— "	— 905	— 23	275—1894	— 989	— 61
244—1890	— 916	— 26	828— "	— 991	— 62
245— "	— 876	— 15	128—1896	— 928	— 30
246— "	— 908	— 24	133— "	— 857	— 8
249 & A—1890	952	— 37	133A— "	— 859	— 9
252—1890	— 949	— 36	133BC—",	— 858	— 9
260— "	— 878	— 16	134 & A—1896	— 863	— 11
305— "	— 897	— 21	138—1896	— 936	— 32

NUMERICAL INDEX — I

REGISTERED NO	CATALOGUE NO	PAGE	REGISTERED NO	CATALOGUE NO	PAGE
140—1896	— 933	— 31	2094—1900	— 879	— 16
333— "	— 960	— 41	2095— "	— 910	— 25
701—1898	— 955	— 39	2097— "	— 895	— 20
704— "	— 954	— 38	2099— "	— 934	— 31
706— "	— 909	— 25	2100— "	— 947	— 36
711— "	— 870	— 14	2100A— "	— 948	— 36
765— "	— 882	— 17	2101— "	— 865	— 11
768— "	— 871	— 14	2102— "	— 921	— 28
769— "	— 957	— 39	2103— "	— 922	— 28
771— "	— 872	— 14	2104— "	— 860	— 9
784— "	— 891	— 19	2107— "	— 875	— 15
786— "	— 937	— 32	2108— "	— 929	— 30
793— "	— 886	— 18	2110— "	— 915	— 26
797— "	— 919	— 27	2111— "	— 885	— 18
798— "	— 892	— 20	2112— "	— 880	— 16
811— "	— 953	— 37	2115— "	— 930	— 30
816— "	— 956	— 39	2117— "	— 861	— 10
817— "	— 963	— 42	2124— "	— 931	— 31
834—1899	— 981	— 54	2125 & ACE—1900	— 883	— 17
876— "	— 982	— 54	2125 BD—1900	— 884	— 17
880— "	— 983	— 54	2127 & A— "	— 932	— 31
1115—1900	— 877	— 15	2161—1900	— 918	— 27
1117— "	— 951	— 37	2170— "	— 881	— 16
1118 & A—1900	— 894	— 20	2171— "	— 884	— 17
1124—1900	— 873	— 14	2172 & A—1900	— 864	— 11
1128— "	— 941	— 33	2173—1900	— 938	— 32
1152— "	— 907	— 24	1566—1902	— 986	— 55
1154— "	— 943	— 33	753—1904	— 973	— 46
1158— "	— 958	— 40	734—1905	— 968	— 45
1159— "	— 961	— 41	319—1907	— 969	— 45
1162— "	— 889	— 19	T. 89—1910	— 914	— 26
1166— "	— 940	— 33	T. 61—1911	— 967	— 44
1174— "	— 964	— 42	T. 63— "	— 984	— 55
1177— "	— 939	— 32	T. 37—1917	— 874	— 15
2081— "	— 866	— 12	T. 804 & A—1919	— 890	— 19
2089— "	— 867	— 12	T. 805—1919	— 893	— 20
2090— "	— 935	— 31	T. 122—1921	— 959	— 40
2091— "	— 920	— 27	T. 38—1923	— 988	— 61

NUMERICAL INDEX.—II.

CATALOGUE NO	REGISTERED NO	PAGE	CATALOGUE NO	REGISTERED NO	PAGE				
857	—	133—1896	—	8	890	—	T 804&A—1919	—	19
858	—	133BC—1896	—	9	891	—	784—1898	—	19
859	—	133A—1896	—	9	892	—	798—“	—	20
860	—	2104—1900	—	9	893	—	T 805—1919	—	20
861	—	2117—“	—	10	894	—	1118&A—1900	—	20
862	—	1381—1888	—	10	895	—	2097—1900	—	20
863	—	134&A—1896	—	11	896	—	1382—1888	—	21
864	—	2172&A—1900	—	11	897	—	305—1890	—	21
865	—	2101—1900	—	11	898	—	293—1891	—	22
866	—	2081—“	—	12	899	—	308—“	—	22
867	—	2089—“	—	12	900	—	309—“	—	22
868	—	127&A—1891	—	13	901	—	310—“	—	22
869	—	129—“	—	13	902	—	311&A—1891	—	22
870	—	711—1898	—	14	903	—	312—1891	—	23
871	—	768—“	—	14	904	—	294—“	—	23
872	—	771—“	—	14	905	—	327—1889	—	23
873	—	1124—1900	—	14	906	—	1661—1888	—	24
874	—	T 37—1917	—	15	907	—	1152—1900	—	24
875	—	2107—1900	—	15	908	—	246—1890	—	24
876	—	245—1890	—	15	909	—	706—1898	—	25
877	—	1115—1900	—	15	910	—	2095—1900	—	25
878	—	260—1890	—	16	911	—	296—1891	—	25
879	—	2094—1900	—	16	912	—	297—“	—	25
880	—	2112—“	—	16	913	—	297A—“	—	26
881	—	2170—“	—	16	914	—	T. 89—1910	—	26
882	—	765—1898	—	17	915	—	2110—1900	—	26
883	—	2125&ACE—1900	—	17	916	—	244—1890	—	26
884	—	{2125BD—1900	—	17	917	—	291A—1889	—	27
		{2171—1900	—	17	918	—	2161—1900	—	27
885	—	2111—“	—	18	919	—	797—1898	—	27
886	—	793—1898	—	18	920	—	2091—1900	—	27
887	—	613—1892	—	18	921	—	2102—“	—	28
888	—	614—“	—	18	922	—	2103—“	—	28
889	—	1162—1900	—	19	923	—	121—1891	—	28

NUMERICAL INDEX.—II.

CATALOGUE NO.	REGISTERED NO.	PAGE	CATALOGUE NO.	REGISTERED NO.	PAGE
924	128—1891	29	962	615—1892	41
925	130—"	29	963	817—1898	42
926	131—"	29	964	1174—1900	42
927	132—"	30	965	8560—1863	43
928	128—1896	30	966	1235—1864	44
929	2108—1900	30	967	T. 61—1911	44
930	2115—"	30	968	734—1905	45
931	2124—"	31	969	319—1907	45
932	2127&A—1900	31	970	298—1891	45
933	140—1896	31	971	8640—1863	46
934	2099—1900	31	972	8614—"	46
935	2090—"	31	973	753—1904	46
936	138—1896	32	974	8227—1863	52
937	786—1898	32	975	8229—"	52
938	2173—1900	32	976	8245A—"	52
939	1177—"	32	977	7045—1860	53
940	1166—"	33	978	48—1892	53
941	1128—"	33	979	1254—1864	53
942	1376—1888	33	980	8247—1863	54
943	1154—1900	33	981	834—1899	54
944	291C—1889	34	982	876—"	54
945	1314—1888	34	983	880—"	54
946	257—1889	35	984	T. 63—1911	55
947	2100—1900	36	985	1257—1864	55
948	2100A—"	36	986	1566—1902	55
949	252—1890	36	987	796—1893	60
950	1330—1888	37	988	T. 38—1923	61
951	1117—1900	37	989	275—1894	61
952	249&A—1890	37	990	8566—1863	61
953	811—1898	37	991	828—1894	62
954	704—"	38	992	881 to B—1892	62
955	701—"	39	993	8288—1863	65
956	810—"	39	994	8639—"	66
957	769—"	39	995	8601—"	66
958	1158—1900	40	996	8291—"	66
959	T. 122—1921	40	997	783—1875	67
960	333—1896	41	998	779—1893	67
961	1159—1900	41	999	765—	67

GENERAL INDEX.

A

Abbasids	-	-	-	5
‘Abd el Aziz	-	-	-	66
Abu el Fidâ	-	-	-	40
Aiyubites	-	-	-	5
Almeria	-	-	-	56
Amsterdam Museum	-	-	50	
Ash-Shâlîdi of Cordova	-	-	56	

B

Bamberg	-	-	-	50
Berlin Museum	-	-	45,	65
Bishop Gunther	-	-	-	50
Brunswick, Ducal Museum	-	-	64	
Brussels Museum	-	-	49	

C

Cangrande della Scala	-	-	64	
Cathedral at Toulouse	-	-	62	
Chape du Roi Robert	-	-	62	
Charlemagne	-	-	-	1
Chinese fabrics	-	-	-	63
Cinquantenaire Museum, Brussels	-	-	-	35
Cluny Museum, Paris	-	-	-	52

D

Darmstadt	-	-	-	49
Don Felipe, Infante	-	-	-	60
Ducal Museum at Brunswick	-	-	-	64

E

Egyptian fabrics	-	-	-	4
El Akmar	-	-	-	6
El Ashraf	-	-	-	42, 46
El Azhar	-	-	-	6
El ‘Aziz	-	-	-	6
El Hâkim	-	-	-	6, 8
El Mu’tâmid	-	-	-	7
El Mutî‘	-	-	-	7
Emperor Henry VI	-	-	-	48
En Nâsir	-	-	-	7, 39, 41

F

Fatimite khalifs	-	-	-	2, 5
Fernando II, King of Leon	-	-	-	58

H

Hishâm	-	-	-	3, 7, 57
--------	---	---	---	----------

I

Ibn-el-Khatib	-	-	-	56
Ibn-Sâid	-	-	-	56
Ibrahim ibn Hejjâj	-	-	-	56
Idrisî	-	-	-	48, 56
Ikshidides	-	-	-	5
Infante Don Felipe	-	-	-	60

GENERAL INDEX

K

Kaiser-Friedrich Museum, Berlin	—	—	—	—	7
Kaland'sbruderschaft at Stralsund	—	—	—	—	64
Khalif El Mu'tamid	—	—	—	—	7
Khorassan	—	—	—	—	1
Kunstgewerbe Museum, Berlin	—	—	—	—	45

L

Lerida	—	—	—	—	61
Lyons Museum	—	—	—	—	15

M

Mamlûks	—	—	—	—	5
Maqrizi	—	—	—	2	5
Marco Polo	—	—	—	3	
M Claudio Cote	—	—	50	60	
Mme Errera's collection	—	—	55		
Monastery of San Pietro at Modena	—	—	—	49	
Munich Exhibition	—	—	—	10	
Museum at Lyons	—	—	—	15	

O

Otto of Freising	—	—	—	56
------------------	---	---	---	----

P

Palermo	—	—	—	—	47
Paris church of St Leu	—	—	—	55	
Princess Ouwaroff at Moscow	—	—	—	38	

R

Râzi the Moor	—	—	—	—	56
Regensburg	—	—	—	—	64
Reliquary bag at Sens	—	—	—	—	53
Rijksmuseum at Amsterdam	—	—	—	—	50
Robert Guiscard	—	—	—	—	47
Roger (Norman ruler of Sicily)	—	—	—	—	49

S

St Leu in Paris	—	—	—	—	55
St Mark's Treasury at Venice	—	—	—	—	6
St Mary's church, Danzig	—	—	—	—	40
Salah ed Din (Saladin)	—	—	—	—	5
Salamanca	—	—	—	—	58
San Esteban de Gormaz	—	—	—	—	57
Saragossa Exhibition	—	—	—	—	60
Seal-bags at Canterbury	—	—	—	—	44
Sicilian fabrics	—	—	—	—	47
Spanish fabrics	—	—	—	—	56
Suaire de St Leon	—	—	—	—	58

T

Timur	—	—	—	—	43
Tongres church	—	—	—	—	50
Transoxiana	—	—	—	—	1
Tulunites	—	—	—	—	5

U

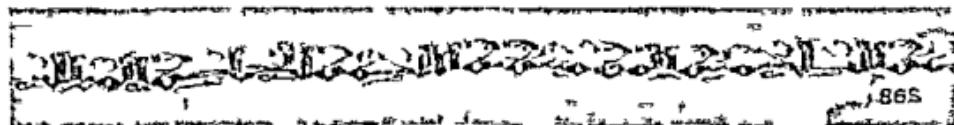
Umayyad Khalifs	—	—	—	—	5
-----------------	---	---	---	---	---

V

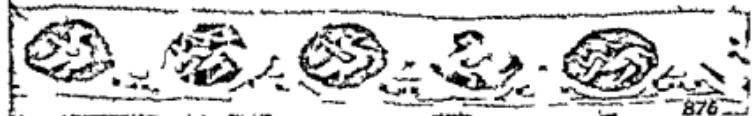
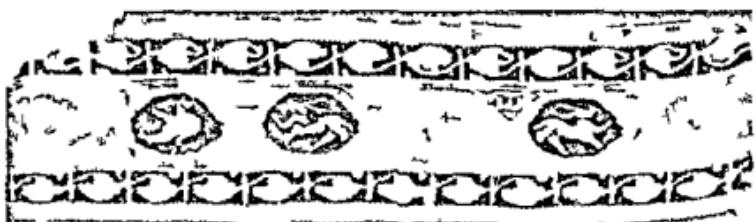
Vienna	—	—	—	—	48
--------	---	---	---	---	----



857



865

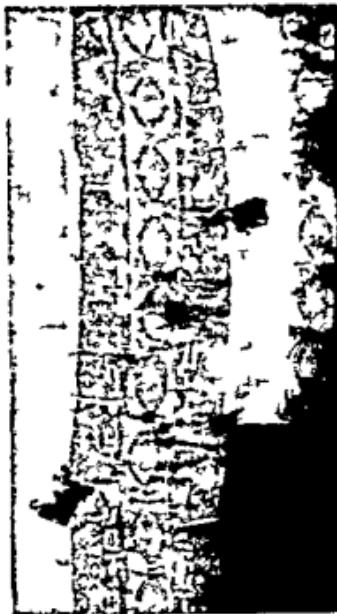


876

857, 865 876 Fragments of Linen Garments with tapestry-woven ornament From Egypt



866 Tapestry woven Band
 869 Portion of Linen Scarf with tapestry weaving
 945 Fragment of Woven Sill
 946 Fragment of Embroidered Linen
 From Egypt



860 862 863 Fragments of Linen Garments with tapestry woven ornament
873 Fragment of Silk Garment with tapestry woven ornament
From Egypt

PLATE III.



866 Tapestry woven Band
869 Portion of Linen Scarf with tapestry weaving
945 Fragment of Woven Sill
946 Fragment of Embroidered Linen
From Egypt

PLATE II

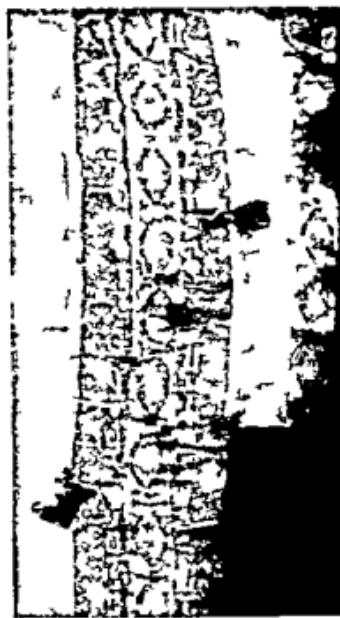


Fig. 105 with tapestry woven ornament
ven. ornament



872 Portion of Imen Garment with tapestry woven band From Egypt





868

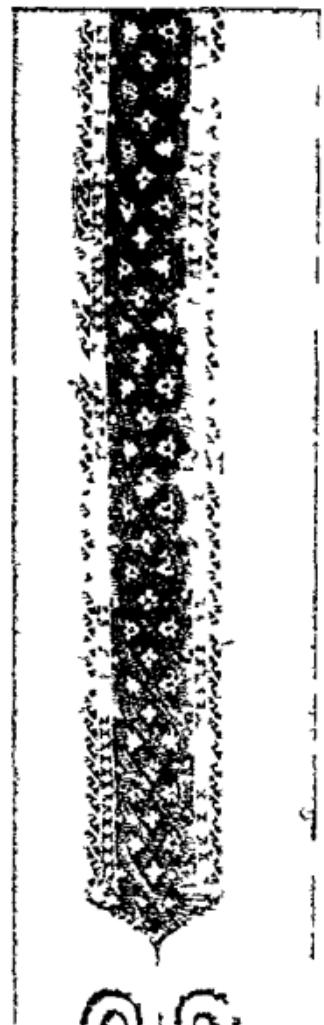


868, 878, 887, 906. Parts of Linen Garments with tapestry-woven ornament. From Egypt.

872

872 Portion of Imen Gurnet with tapestry woven band From Egypt





921



922

921, 922 Tapestry woven Bands with embroidered ends From Egypt

PLATE VIII

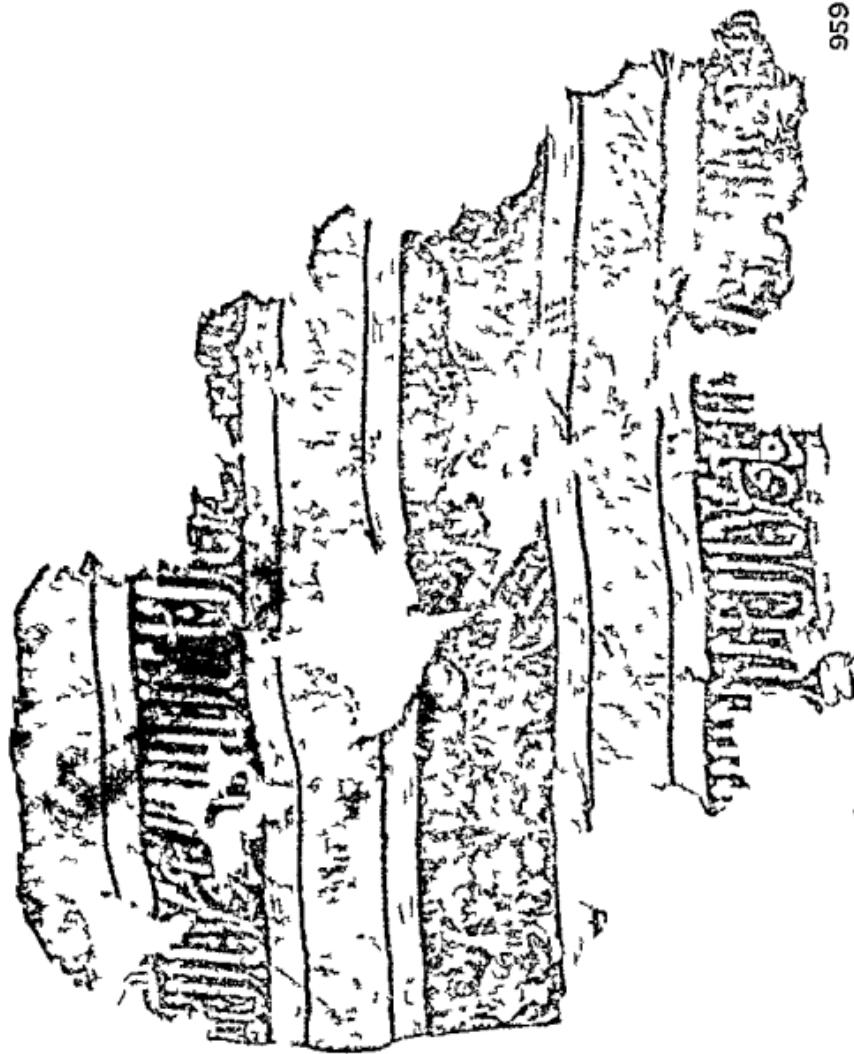


949 Embroidered Linen Cushion Cover. From Egypt

PLATE IX



956. Silk Textile. From Egypt



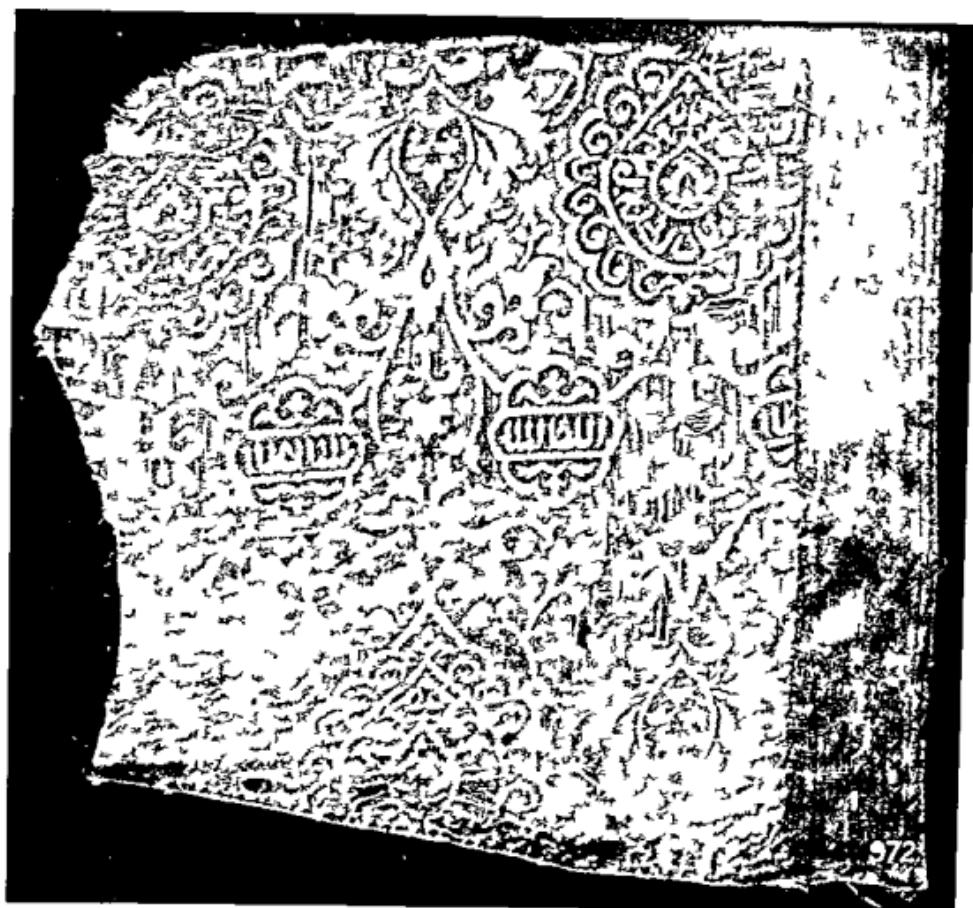
959

959 Silk Textile From Egypt

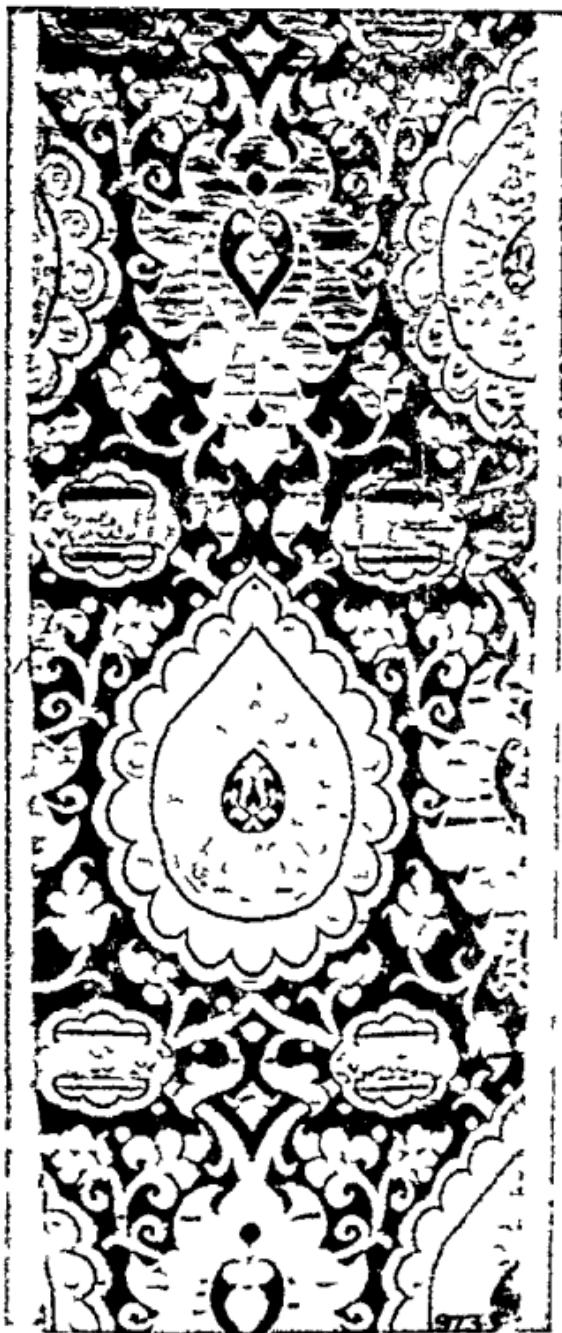


960 Silk Textile
963 Blue Silk Damask
From Egpt

PLATE XIV



972 Silk Damask From Syria or Egypt

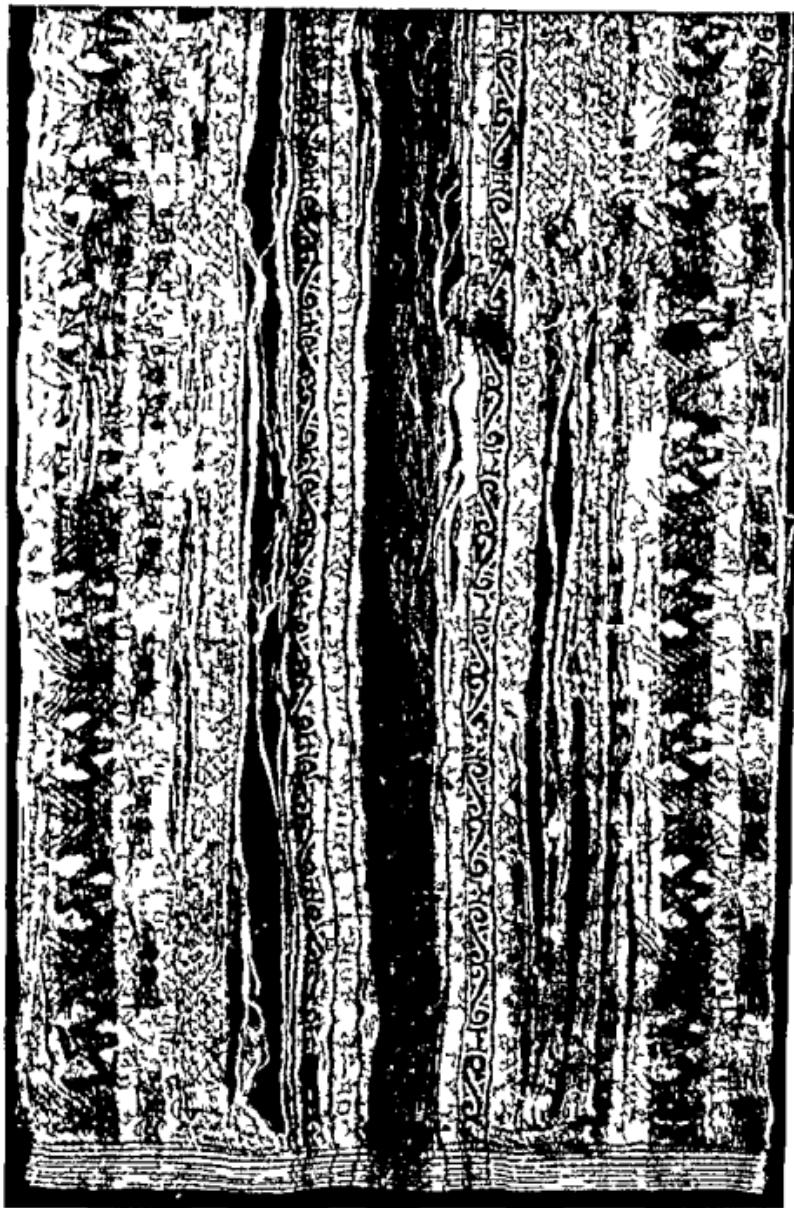


973 Silk and Gold Brocade From Syria or Egypt



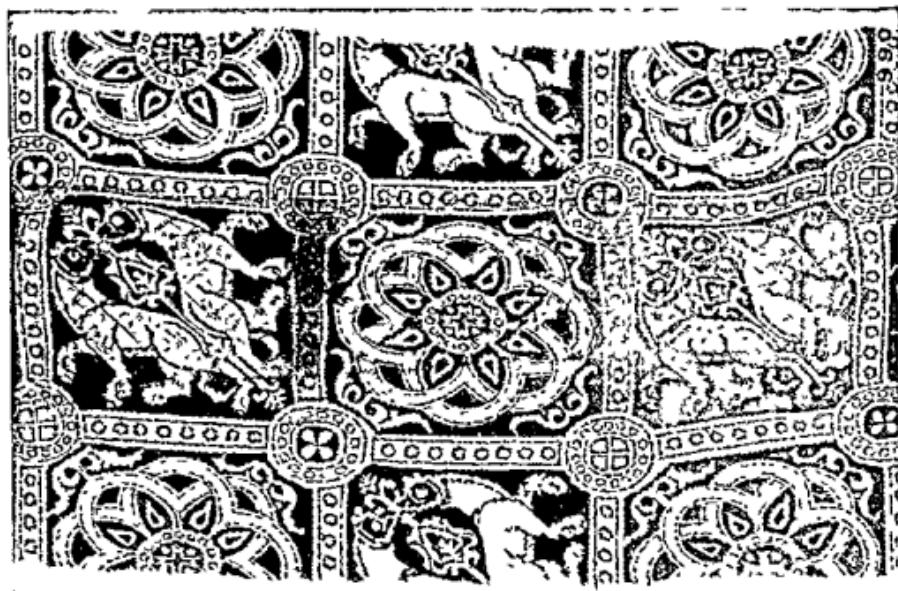
974 975 Tapestry woven Panels Sicilian

PLATE XVII

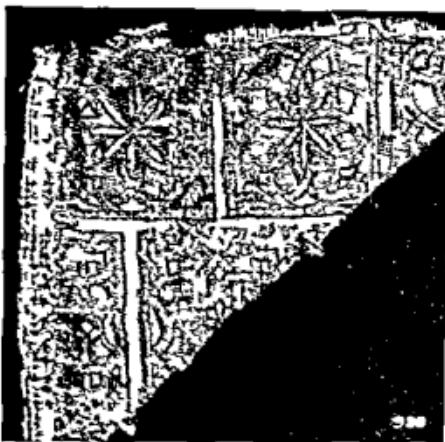
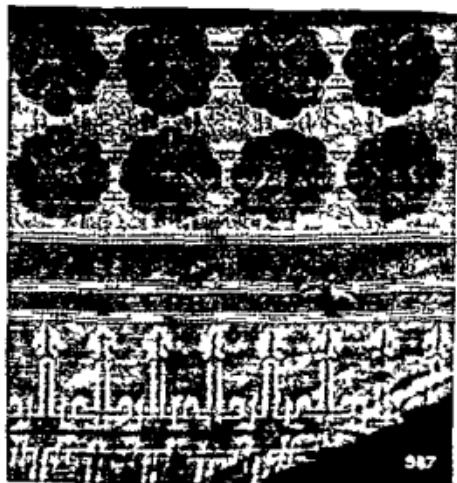


976 Silk Textile Sichuan

PLATE XVIII.

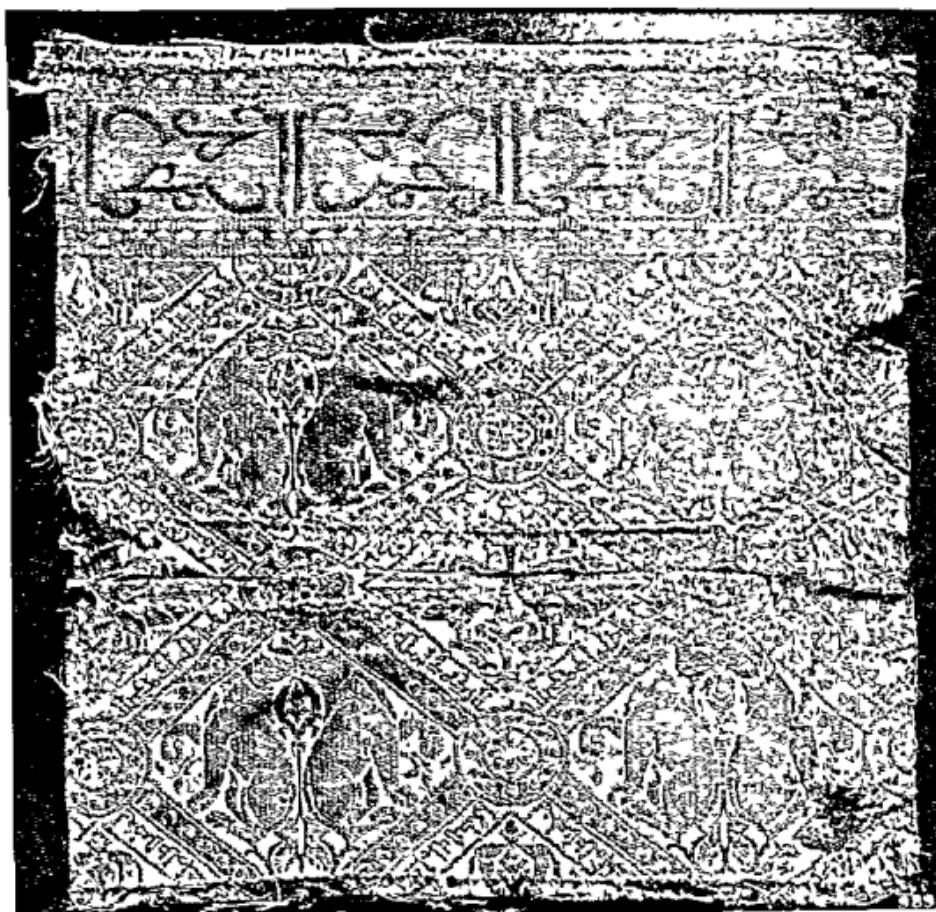


980, 981. Drawings of Silk Textiles. Sicilian.
990. Silk Brocade. Spanish.

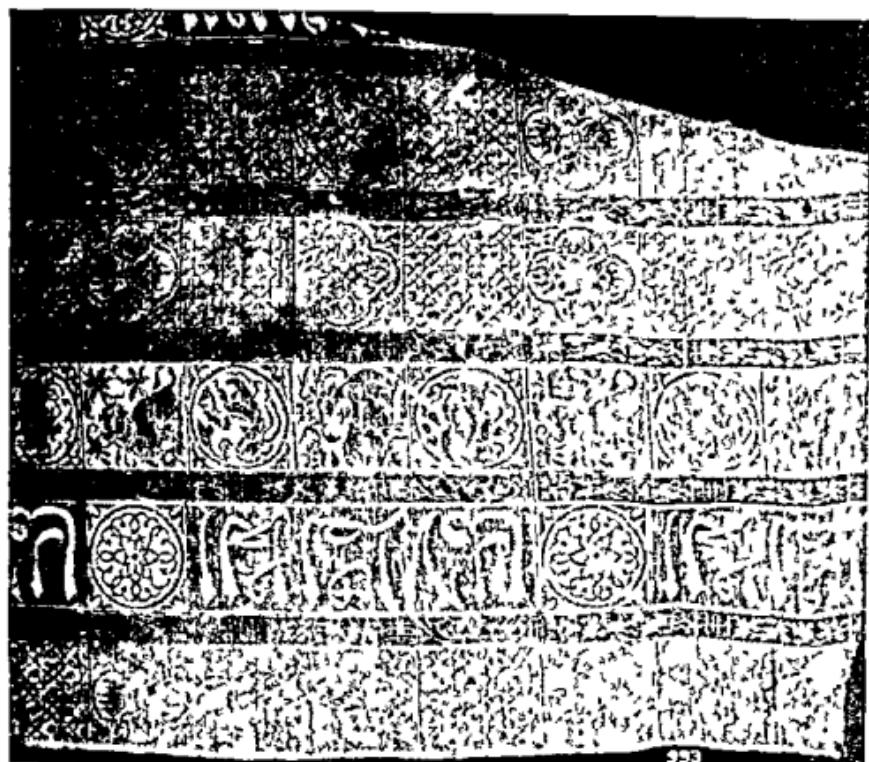


987, 988, 992 Brocades in silk and gold Spanish

PLATE XX.



989. Brocade in silk and gold. Spanish.



993, 995. Brocades in silk and gold Chinese.

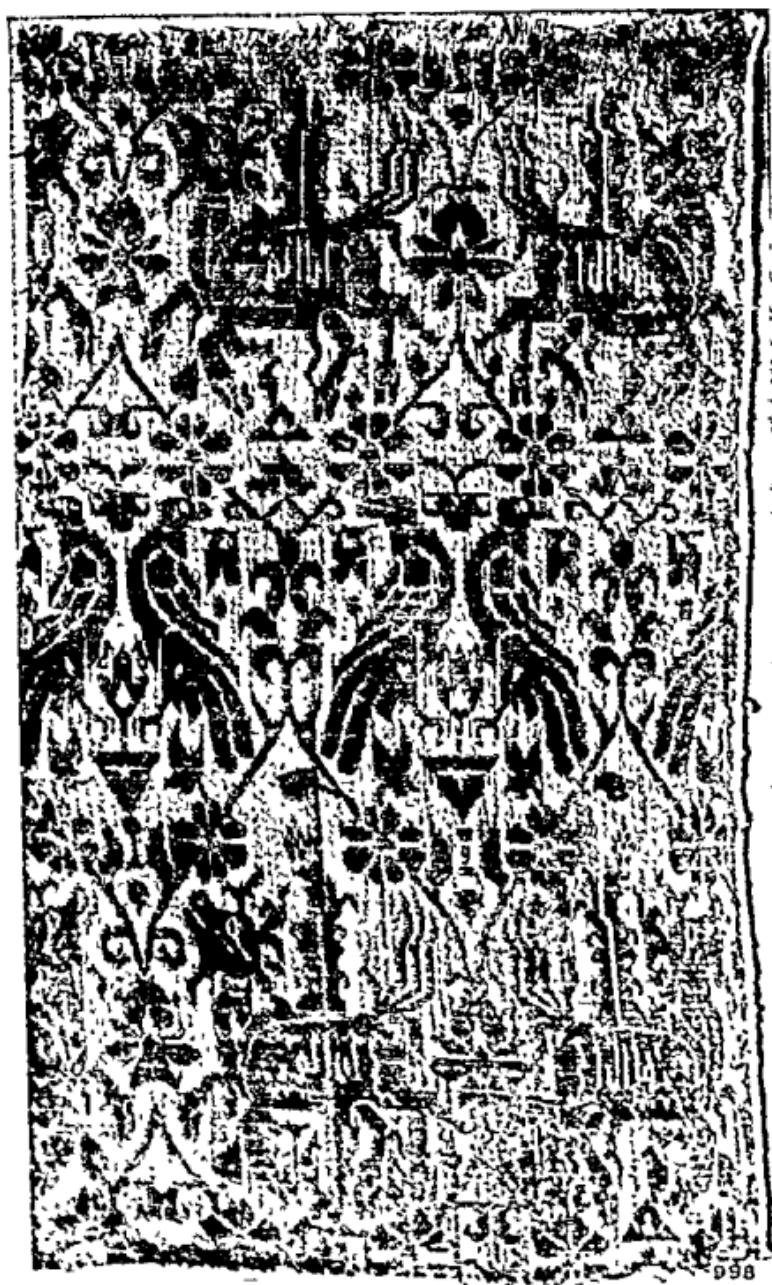


995

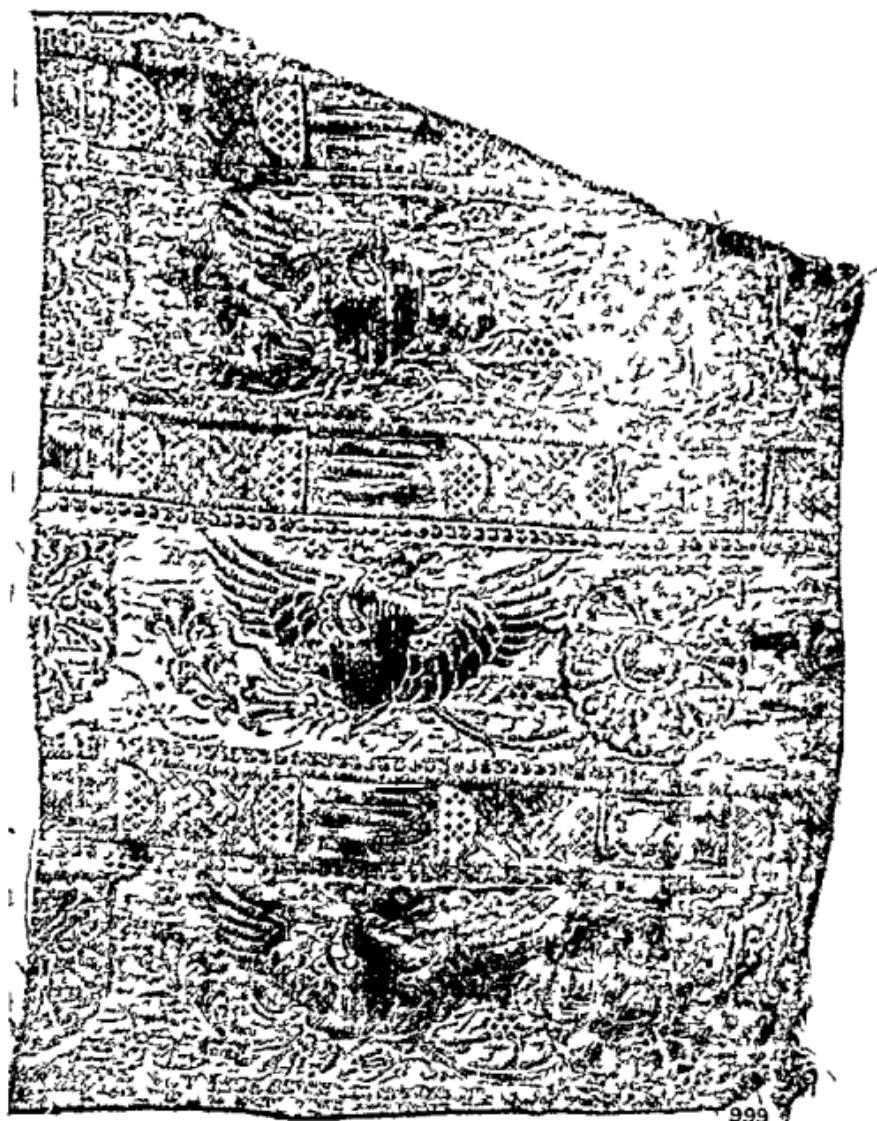
PLATE LXII



994 997 Brocades in silk and gold Chinese



998. Brocade in silk and gold. Chinese.



999 Brocade in silk and gold Chinese

999